The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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THE NATIONAL THEATRICAL WEEKLY

-4 HITS 4-

HIT No I

I'D LOVE TO FALL ASLEEP
AND WAKE UP IN MY MAMMY'S ARMS

Better, Bigger and Stronger than Rock-a-Bye You Baby and All Bound Round With the Mason Dixon Line—Some hit

HIT No. II

SO-LONG-O O LONG
HOW LONG YOU GONNA BE GONE

Classy, Clever and Cunning, a riot for any act—and a sure encore getter for double acts

HIT No. III

JEAN

Just the type of a song you need—a swing—that rocks your audience into good humor and applause

HIT No. IV

IN SWEET SEPTEMBER

The song they're asking for and it's only a baby—watch it grow—get it quick if you want a hit

WATERSON-BERLIN & SNYDER CO.

STRAND THEATRE BUILDING, 47TH STREET AND BROADWAY, NEW YORK

The NEW YORK CLIPPER
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ERLANGER BEATS KLAW IN N. Y. THEATRE VALUE DISPUTE

Appraisers Named by Court Upon Plea of Minority Stockholders, Led by Erlanger, Report It Was Sold by Klaw and Associates for $226,250 Below Value

The contention of A. L. Erlanger and other minority stockholders of the New York Theatre Company, that a majority of its stockholders disposed of the corporation's assets too cheaply, was upheld last week by the appraisers appointed by the Supreme Court.

The report of the appraisers fixes the valuation, as of October 24, 1919, at $226,250 more than the corporation, by a vote of its majority stockholders, received for the property. The appraisers say the stock of the New York Theatre Company is worth $222.01 a share. Therefore, Erlanger's 1,659 shares are worth $368,314.59; 700 shares belonging to the estate of William Harris are worth $155,407, and 839 shares owned by the estate of Samuel F. (Nixon) Nirdlinger are worth $186,266.39. Both estates, through their respective trustees and executors, joined Erlanger in the application which led to the appraisal, they being together, the dissenting minority stockholders by reason of collective ownership of but one-third of the capital stock.

Joseph P. Bickerton, Jr., besides being a party to the application, by virtue of being one of the executors of the estate of William Harris, was also attorney for the successful petitioners. Clarence J. Shearn, former associate justice of the Appellate Division, was attorney for Marc Klaw and the other majority stockholders who opposed the appraisal proceedings.

The dissent of the Erlanger group and the subsequent appraisal proceedings brought by them resulted from the sale of the New York Theatre Company's principal assets, namely, the New York and Criterion theatres property. The majority stockholders, at a regular meeting held October 24, 1920, voted over the protest and dissent of the minority group to sell the property, including the theatres' furnishings, for the flat sum of $3,200,000.

At that meeting, it was subsequently testified, acting as both executor and attorney, Bickerton inquired of Marc Klaw, as well as of the other members of the majority group present, to whom the property was to be sold. He was told, he stated, that they did not know, that they had originally been offered $3,100,000 for the property, which offer, within a week, was voluntarily raised to $3,200,000, $100,000 more. Bickerton objected to the sale of the property at that price saying that the corporation should first have it appraised by competent appraisers because, in his judgment as well as the judgment of the group of stockholders he represented, the property was worth $4,000,000. The appraisal suggestion was voted down by the majority. Then Bickerton inquired if the majority stockholders knew that, according to the law of this state, if a corporation wishes to dispose of its assets to a foreign corporation it must have the consent of ninety-five per cent of its stockholders, and that, if it was a domestic corporation that wanted to acquire the property, the consent of the owners of two-thirds of the capital stock was necessary. And then he asked how the corporation expected to dispose of its assets legally if neither the stockholders nor the board of directors knew who it was that was bidding for the property.

Thereupon a hurried consultation among the majority group at the meeting took place, and one of their number did some telephoning. Following that, he came back and reported that he had just learned that the bid for the property came from J. L. Sachs and Company, bidding for the Seneca Holding Corporation, a domestic corporation whose contract would be guaranteed by the Famous Players-Lasky Corporation. It was also explained that the purchase price of $3,200,000 was to be net, that is to say, nobody was to receive any brokerage commissions.

Previously, Bickerton says, he had inquired whether the Famous Players-Lasky Corporation was to be the purchaser and was informed that it was not.

Finally, the majority stockholders voted to sell the New York Theatre Company's entire assets to the Seneca Holding Corporation for $3,200,000. However, the dissent of the one-third minority group became part of the official records of the meetings.

On January 12, of this year, the actual transfer of the property was recorded, the Seneca Holding Corporation acquiring the property, on which a mortgage for $1,100,000 was held by the Dry Dock Savings Bank. The contract of sale provided that the purchaser pay $100,000 on the signing of the contract and the balance, amounting to $2,000,000, on the delivery of the deed.

The dissenting stockholders then had one of several recourses open to them, it was explained. They could abide by the decision of the majority stockholders. In case they did not wish to do that they could have applied to the Supreme Court for an injunction to restrain the sale at the price voted, in which event they would have had to institute a simultaneous action in which fraud would have to be alleged and proved if they were to be successful in the end. Or, they might have instituted an action to set aside the sale. In this action, too, they would have had to allege fraud—constructive fraud, at any rate.

Finally, they could petition the court to have the property—or the value of their stock through an appraisal of the property—appraised. This proceeding entailed no allegation, primarily, beyond that the property was worth more than it was sold for. So they elected to avail themselves of this recourse, a most infrequent proceeding, it was explained, since Chapter 16 and 17 of the Stock Corporation Law. Laws of 1901 Chapter 130, under which the proceeding was brought, was enacted. In fact, it was stated that there have been but two like proceedings instituted since the enactment of the law.

Thus, the application was made in the Supreme Court early in January of this

(*Continued on page* 27)

CIVIC CONCERTS LOST $8,370

SAN FRANCISCO, July 18.—Civic Auditorium concerts lost $8,370 last year. The receipts were about $4,000, leaving a deficit of $8,000 for thirty-six recitals.

The city, last year, spent $8,370.20 for organ recitals in the Civic Auditorium, which made the Sunday concerts cost the city 21 1-2 cents for each person in attendance.

These figures are contained in the report of Supervisor J. Emmett Hayden, chairman of the Civic Auditorium committee. An admission price of ten cents was charged for these concerts. Thirty-six recitals were given during the year, and the city lost $232.50 on each. The total gate receipts for the thirty-six recitals amounted to $3,879.80. Expenses for advertising, printing incidentals, amounted to $2,000.60. Salary of Edwin J. Lemare, official organist, for one year, $8,750; salary of John Gallagher, voicer and tuner of the organ, $1,500, total expense for the thirty-six recitals, $12,250.60, which leaves the $8,370.25 deficit.

PAPERS HELP OLD MINSTREL

CHICAGO, Ill., July 19.—Karl Gardner, an old time minstrel and once famous comedian, appealed to the local press this week to assist him in finding a portfolio which contained five old songs that he used to sing following the close of the civil war. His circumstances did not permit him to advertise for it and his appeal was quickly taken up by the local press, which donated much editorial space. The music was left on a street car and, the next day, its finder returned it to the old minstrel man.

EXPECT BREAK IN STRIKE

CHICAGO, Ill., July 19.—The outlying vaudeville and motion picture theatres continue to operate without musicians, but, according to a well founded report, the managers will give in to the musicians next week and allow them the increase desired. The managerial interests deny this report and claim they will operate without musicians. Outlying vaudeville theatres are using vaudevillians who can perform without the assistance of an orchestra.

CIRCUS PERFORMER DROPS

MONTREAL, July 17.—Miss Eubanks, an aerial performer with the Hagenbeck-Wallace circus, fell during the evening performance at Fredericton, N. B., July 15 and was painfully bruised and shaken up. She was working on the flying rings and was suspended in mid-air holding to the rings with her feet when, suddenly, one foot slipped and she fell to the ground.

KNOWS TOO MANY WOMEN

CHICAGO, Ill., July 19.—Ralph E. Smith, opera singer, arrived in Chicago Friday afternoon. He was met at the train by a deputy sheriff, who served on him a summons in a divorce suit filed during the day by Mrs. Ruth Smith. She charges that he makes $250 per week and has a tendency to know other women too well.

"LETTY" HAS $23,000 WEEK

SAN FRANCISCO, July 19.—The first week's receipts for Morosco's "Linger Longer Letty," featuring Charlotte Greenwood, at the Curran Theatre, passed $23,000. The admission price was $2.50 for orchestra seats, with $3 for loges and boxes.

MOROSCO TIES WIFE'S PROPERTY

That Oliver Morosco has tied up practically all of his wife's property in California, was the statement made last week by Louis D. Frohlick, of counsel to Mrs. Morosco, here, in pleading for an adjournment of a hearing in the case before Referee Morgan J. O'Brien.

Frohlich's application for an adjournment was opposed by Charles H. Tuttle, of counsel for Oliver Morosco. The former pleaded that Nathan Burkan, attorney for Mrs. Morosco, had been ordered by his physician to take a trip abroad and that he had sailed for Europe the previous Thursday on the Olympic. As a result, he stated, Mrs. Morosco, being advised that the referee would probably grant an adjournment until next September, by which time Burkan will have returned, left for California, where she will attempt to remove the court injunctions obtained by her husband against her property.

Attorney Tuttle opposed the granting of an adjournment at that time on the ground that he had come fully prepared to continue the cross-examination of Walter Morosco, son of the litigants. He stated to the referee that young Morosco knew that his presence before the referee was required that day, but that, instead, he was, according to reports he had received the day before, in Los Angeles "frisking along the beach."

After listening to the attorneys representing both sides, the referee directed Frohlick to communicate with Walter Morosco to the end that he be in court ready to continue his testimony at a hearing which was fixed for July 26.

GERTIE VANDERBILT SUED

Dean Moore, formerly pianist for the Creole Fashion Plate and more recently for Gertrude Vanderbilt, has instituted suit through his attorney against the latter, claiming four weeks' salary, at the rate of $100 per week.

Some time ago Moore opened in a new act with Miss Vanderbilt, and later received a letter from her notifying him that she was placing him under exclusive contract to herself, and that he was to agree to work for her or for anyone she chose, for a certain period at a salary of $100 or more a week. She was to guarantee the salary and work. He accepted, but, he says, found himself out of work. He applied to Miss Vanderbilt, and, in answer, he says she refused to do anything for him.

Moore then took the matter to his attorney, Jerome C. Jackson, and the latter instituted suit.

LINICK'S SON SAVES CHILDREN

CHICAGO, Ill., July 19.—A near tragedy was averted on Friday evening at Flossmore near here when Leroy Linick, son of Adolph Linick, of the firm of Jones, Linick and Schaefer, rescued two small children from almost certain death.

The children had secured a loaded shotgun and were on the point of firing it while looking down the double barrels, when young Linick made a leap just as the gun was fired, knocking it from their hands but receiving the contents of the barrel in his own hand. First aid was immediately given him and a surgeon was rushed on a fast train from Chicago. The shot was removed from the wound and it is hoped that he will have the use of his hand.

"CYRANO DE BERGERAC" IS DECIDED NO INFRINGEMENT

Judge Knox, Here, Renders Opinion Directly Opposite to That Handed Down in Chicago, Wherein It Was Held Rostand Had Taken Parts From "The Merchant Prince of Cornville"

Judge Knox, in the United States District Court last week, in dismissing on the merits the infringement suit brought by Ruby L. Hodgson against Edward Vroom, decreed that the play "Cyrano de Bergerac," written by the Frenchman, Edmond Rostand, was not a plagiarized version of "The Merchant Prince of Corneville," written by the late Samuel Eberely Gross of Chicago.

This decision of Judge Knox is directly contrary to a decision on the question entered in the same court in Chicago by Judge C. C. Kohlsaat, in 1902. There, it was held by a Master in Chancery, to whom the case was referred, that "Cyrano de Bergerac" was an infringement. The Master's findings were afterwards confirmed by Judge Kohlsaat. And what is not popularly known is that, at the time, the attorneys representing the defendants, A. M. Palmer, Richard Mansfield and the Richard Mansfield Company, consented that the court confirm the Master's findings.

The Chicago decision, therefore, had effect of precluding the presentation of "Cyrano de Bergerac" in this country without the consent of Samuel Eberely Gross or his agents. But the decision of Judge Knox last week nullifies that effect and also tends to clear the stain on the literary reputation of the late Edmond Rostand, the famous French poet and dramatist, who was also the author of the world-famous "Chantecleer."

The following is Judge Knox's opinion in full:

"Upon plaintiff's motion for a preliminary injunction Judge A. N. Hand held that there was no substantial resemblance between the plays 'Cyrano de Bergerac' and 'The Merchant Prince of Corneville,' 'and that they were dissimilar in plot and dramatic form.'

"When the action of the District Court was reviewed upon appeal, the Circuit Court of Appeals, in affirming the order of Judge Hand, concluded its opinion by saying: 'It follows that the lower court was entirely justified in examining anew the interesting question as to whether the Frenchman, Rostand, in or about 1896, pirated the literary work of Mr. Gross of Chicago.'

"It seems to me that there is but one conclusion to be drawn from the abovementioned language of Judge Hand and the Circuit Court of Appeals, and that is that 'Cyrano de Bergerac,' whatever may have been the source of its inspiration, does not possess such similitude to and identity with 'The Merchant Prince of Corneville' as to constitute an infringement of the latter. In other words, assuming that upon writing 'Cyrano de Bergerac,' Rostand had before him 'The Merchant Prince of Corneville' and that it was his purpose and intent to pirate the work of Mr. Goss, such circumstances would not constitute an infringement if, as a matter of fact, Rostand failed to accomplish what he had in mind.

"If absence of intent to infringe does not protect against actual infringement, an intent to infringe, in the absence of successful accomplishment, will not constitute act.

"Upon the question of infringement this court and its appellate tribunal are in accord, and there is no reason to believe that a different result would be reached even if, upon a further hearing, plaintiff should produce the proof she suggests might be obtained. The complaint will be dismissed upon the merits."

Edward Vroom apparently elected to take no cognizance of the Chicago decision of 1902, for, last Winter, he announced that he would include in the repertoire of classic plays he intended to present at the Selwyn Theatre "Cyrano de Bergerac." Following his announcement, he was notified by agents of Ruby L. Hodgson, the widow of Gross, author of "The Merchant Prince of Corneville," that he would be infringing if he presented "Cyrano."

Subsequently, through her attorney, Harry D. Nims, she applied to the United States District Court here for an injunction against Vroom and the application was denied by Judge Hand. An appeal was taken to the United States Circuit Court of Appeals, which affirmed the decision of Judge Hand, as Judge Knox in his decision points out.

In support of Vroom's contention that "Cyrano" was an original play, is an affidavit from Professor A. G. H. Spiers, Associate Professor of French at Columbia University. In this affidavit, after referring to the Chicago report of Special Master E. B. Sherman as "disingenuous," the professor says: "The Master's affirmation shows a complete ignorance of Rostand's schooling and of the plays with which he

It is also set forth in the papers filed by the defendant's attorney, Stephen H. Philbin, that at the time attorneys representing Richard Mansfield and the other defendants in the Chicago case consented to Judge Kohlsaat's confirmation of the Master's report that they (Mansfield, Palmer and the Mansfield Company) owed Edmond Rostand approximately $20,000 in accrued royalties. And it was stated that the defendants thought the necessity of paying Rostand his royalties could be obviated if it was legally established that he had pirated the play.

But on July 3, 1902, attorneys representing Rostand petitioned the Court in Chicago to be allowed to intervene. This petition was withdrawn, however, after, as was reported at the time, Mansfield had settled Rostand's royalty claim by paying the author a satisfactory sum. Thus, the question as to whether or not Rostand stole his play from a like one previously written by an American failed to come up for review before an appellate court until Vroom attempted to produce "Cyrano" here early last January.

Incidentally, the papers filed in the suit against Vroom reveal that James K. Hackett on January 29, 1920, bought from Ruby L. Hodgson, the dramatic and motion picture rights of "The Merchant Prince of Corneville" on the theory that it would give him the exclusive right of appearing both on the stage and in motion pictures in "Cyrano de Bergerac." In fact, in an affidavit he filed in support of the plaintiff's contention, he avers that he intends to produce and appear in the play some time this year.

NON-UNION; LOSES OUT

Arthur Kraus and his band of musicians who played at the Knickerbocker Hotel some time ago, and who have been playing at the Astor Hotel, recently, were notified last week that their services were no longer required.

The Astor Hotel is unionized and, as Kraus employs non-union musicians, there was a kick. This has been advanced as the reason for the notification to quit.

SMALL STILL MISSING.

TORONTO, Ont., Canada, July 17.—Toronto became considerably excited this week when news that the body of Ambrose Small, local theatrical manager, who disappeared strangely several months ago, had been recovered, reached here. Detective sergeant Austin R. Mitchell, of the Toronto police, rushed across to Niagara Falls to identify the body, but said it was not that of Small.

THREW TEETH OUT WINDOW

On one of the hot afternoons of last week, Charles Miller, manager of the Forty-eighth St. Theatre, dropped into the card room at the Friars' Club. As the day was sultry, he took off his coat and hung it over the back of a chair. Also feeling uncomfortable from the effects of a dry throat, he removed his false teeth and dropped them into the pocket of the coat.

Sam Bernard, engaged in a friendly card game near by, also suffered from the heat and removed his coat and placed it on a chair near Miller's.

At the conclusion of the game, Bernard arose, told the door man to call a taxi and started downstairs. By mistake he picked up Miller's coat and slipped it on. It was of the same color and fitted about as well as his own so he did not notice the mistake.

Passing the Winter Garden, he put his hand into his coat pocket in search of a match and, to his amazement, drew out the false teeth.

"What kind of a joke is this?" he asked. "Some of those clubhouse comedians have been trying to kid me, I guess." Then he promptly threw the teeth out the cab window, onto Seventh Ave.

Continuing his search for the match, he then discovered that the coat he was wearing was not his own and the enormity of his mistake was then apparent. He at once ordered the cab to return to the club house and, as it slowly rolled along, Sam kept a careful eye out for the missing teeth. They were nowhere in sight, however, and Sam, as he approached the clubhouse, decided that he would sneak in quietly, get his own coat and depart without making any explanation, leaving the loss of the teeth to be explained as best it might.

The plan fell down, however, for, arriving at the clubhouse door he found Miller, who had discovered his loss, standing in the doorway.

"Thank God you came back," cried Miller, "without my teeth I can't eat and it would be a month before I could get a new set. I'm glad you had sense enough to turn the cab back," he went on, "for I have a dinner engagement tonight."

Never in all Sam's stage career, in which tangled and twisted explanations have been a feature, did he get so excited and turn out such a mixed up and garbled collection of the English language as he did in explaining the loss of the teeth.

"Gone! Gone! They're gone forever," he shouted in his best dialect and Miller nearly fainted.

After fifteen minutes of wild gesticulations, Sam made himself understood and a party set out in search of the teeth. At the end of an hour's hunt they were found and Miller went on to keep his dinner engagement.

"Whew! id was derrible," said Sam. "I'm vorried sick. I tink I bedder go home and ged into bed."

JEWETT PREPARING 5TH SEASON

BOSTON, July 19.—The Henry Jewett Players will begin their fifth season at the Copley Theatre here, where they have become a favorite dramatic institution, on Monday evening, August 16.

During the coming season the Jewett company will include several players of past seasons, including Viola Roach, Jessamine Newcombe, Ada Vinguard, Elma Royton, May Ediss, Blanche LeRoy, E. E. Clive, H. Conway Wingfield, Noel Leslie, Lionel Watts, Nicholas Joy and Cammeron Matthews.

"MATTY" ILL WITH TUBERCULOSIS

SARANAC LAKE, N. Y., July 19.—Christy Matthewson, for years idol of New York baseball fans and regarded by scores of experts as the greatest pitcher of all time, is here suffering from a nervous breakdown and, it is said, incipient tuberculosis.

Matthewson, who, up to a few weeks ago, was assistant manager of the Giants, was ordered to the mountains for a complete rest in the hope that the progress of the disease might be arrested.

"Hank" Matthewson, a younger brother of Christy's, who, for a short time was a member of the Giants' pitching staff, died of consumption several years ago.

SUES KOHL ESTATE

CHICAGO, July 19.—John P. Kohl, well known in theatrical circles, has brought suit in the United States Court here to get a share of the $5,000,000 estate left by his father to Mrs. Catherine L. Kohl, the widow, to be held in trust.

By the terms of the will the widow is to have the use of the estate for life, after which it is to be divided among the heirs, comprising the four children of the deceased. Kohl, however, claims that his mother has forfeited the right to manage the estate because of her alleged failure to carry out certain provisions of the will. He asks that the court terminate the trust fund.

The older Kohl was the founder of the theatrical firm of Kohl and Middleton, later known as Kohl and Castle. At the time of his death in 1910 he held a controlling interest in the majority of the vaudeville theatres of Chicago and was also interested in the Keith houses. The litigant is the husband of Vinie Daly, the vaudeville actress, and is a nephew of Julia Arthur.

FULTON PLAY LOOKS GOOD

SAN FRANCISCO, July 20.—Maude Fulton's new play, "The Hummingbird," now appearing at the Egan Little Theatre, looks like a success.

The piece was first written as a musical comedy, but Byron Gay was so long in composing the score that Miss Fulton decided to rewrite it as a comedy drama. She is playing the leading role herself, but will stay in Frisco to scenarioize the play if Mme. Nazimova can be induced to play the Apache girl lead, after the piece opens at the Morosco Theatre, New York, next October.

"The Hummingbird" is the fourth play written by Miss Fulton since "The Brat," including "Mary," which she rewrote.

Those in addition to Maude Fulton prominently cast are Henry B. Walthall, Harlan Tucker, Grace Travers and Arthur Hull.

DILLINGHAM TAKES PHILLY HOUSE

PHILADELPHIA, July 19.—Charles Dillingham, the producer of musical shows and director of the New York Hippodrome, has taken over the lease of the Garrick Theatre in this city for a term of years and will make it the headquarters of his various enterprises here. Dillingham has made numerous productions here since he became one of the big producers and it is probable that longer engagements of his attractions will be played here in the future. In order to induce the owners of the property not to convert it into stores and offices, he had to bid an unusually high rental.

"MARY" GETS A PAGE

BOSTON, July 20.—The George Cohan "Mary" company, playing to almost capacity every performance at the Tremont Theatre, was given a lot of publicity through the efforts of Joe Vion, press agent, in the Boston Post, last Sunday.

A whole page was devoted to pictures of various members of the company in bathing attire on the beach at Nantasket. Those pictured on the sands and in the surf were Mollie Christie, Florrie Millership, Helen Christie, Belle Gannon, Dolly King, Katherine O'Dell, Muriel Cort and Sibylla Vowhan.

WISE FINISHING ENGAGEMENT

TORONTO, Ont., Canada, July 17.—Tom Wise will conclude his stock engagement with the Robins Players at the Royal Alexandria here on July 24, after having appeared in "Cappy Ricks" and "Father and the Boys" by special request. Wise is very popular here, and his appearance has been a great success.

BELASCO TRYING NEW ONE

TORONTO, Ont., Canada, July 17.—The Robins Players will present, beginning July 26, for the first time on any stage, a comedy by Hubert Osborne, Canadian author, called "Shore Leave." This play may follow "Call the Doctor" now being rehearsed in New York by David Belasco, into the Belasco Theatre.

NINETEEN SHOWS BATTLING FOR BDW'Y SUMMER MONEY

"Follies" Leading Them All in Receipts, with the "Night Boat" Running Second—Ed Wynn Show Holding Up—"Scandals" Did $18,000 Last Week

With the Ziegfeld "Follies" doing almost twice as much business as its nearest competitor, "The Night Boat," the mid-summer theatrical season finds nineteen shows, exclusive of the three roof shows, battling for Summer money in the theatres along Broadway. And, considering that, thus far this Summer, the excessive rainy weather has contributed in no small measure to the comparatively poor business most of the shows have been doing, it seems remarkable that nineteen first-class shows should be holding forth at this time of the year.

Never before in its history has Ziegfeld's "Follies" led the other Summer shows by such a wide margin. It played to $32,350 last week, its third at the New Amsterdam, and even this figure is almost $1,000 less than the previous week's business and several thousand dollars short of the receipts gathered in the first week.

The "Follies" nearest competitor is "The Night Boat," at the Liberty, where the receipts, last week, totaled $18,400, no extraordinary figure for this particular Dillingham production. In fact, the indications are that "The Night Boat" will run here well into October, so strongly entrenched in favor has this show become.

George White's "Scandals" show at the Globe, played to $18,000 last week, which seems to indicate that the show will continue to do upwards of $15,000 a week during the balance of the Summer, but it doesn't mean that White will earn the cost of his production on his New York engagement. For it is said that his running expenses at the Globe, where he is playing on a 50-50 sharing basis with Dillingham, makes it imperative that the show do more than $18,000 a week if White is to make money on his New York engagement.

"Cinderella on Broadway," at the Winter Garden, took a slump last week which, maybe, made the Shuberts blink their eyes when they saw the figures indicating the total receipts as $16,700. For such business on a show as elaborate as "Cinderella," merely means that the production is just getting by, and that, too, because it is a Shubert production housed at one of their own houses.

Next in point of receipts comes "Irene" at the Vanderbilt Theatre, where the receipts last week totaled $16,000. And, though next November 18 will be a year that this delightful musical piece has been running here, it is no far-fetched prediction to say that "Irene" will still be here when bleak November's well known chill sets in.

Frank Bacon, in "Lightnin,'" at the Gaiety, has not only broken a few Broadway long run records by playing here continuously (except for the few weeks' lay off as a result of the actors' strike last Summer), since August 26, 1918, but it seems to be easing into its second year, with a rosy outlook to spend a goodly portion of a third year on Broadway. Last week's figures were $15,000 and that's not so much for this show either.

"The Gold Diggers," with Ina Claire, at the Lyceum Theatre, is firmly entrenched for the Summer, what with last week's receipts totaling $14,500. This show will easily play to good business until next September 30, which will mark a year since it opened here.

"Honey Girl," Sam Harris's musical production at the Cohan and Harris Theatre, has taken a slight slump during the last few weeks, last week's receipts totaling $14,200, a figure that nets the show a profit. And, what is still better, is the indication that the show will remain here throughout the Summer.

"The Girl in the Spotlight," which finished its first week here at the Knickerbocker Theatre last Saturday night, played to $12,000 on the week. This is a Victor Herbert show and was produced by George Lederer. Its chances of remaining here all Summer depend largely on the weather, for it can hardly be classed as a sure fire show.

William Rock's "Silks and Satins" show opened at the George M. Cohan Theatre last Thursday night and took in $4,100 on the four performances that constituted the first week of the show's run here. As regards its chances of remaining until September, it may be said that the show has more than a good chance, for it received fairly good press notices following its opening. The show has a lot of funny hokum and some extraordinarily beautiful costumes and girls to recommend it for a run. And it must play to upwards of $12,000 a week to get from under.

The Ed Wynn show at the Selwyn Theatre, slumped considerably during the last two weeks, its business being affected chiefly by the weather. Last week's business totaled $10,700, a pretty decent figure considering that the show has had a very successful run here and, more especially, that it is scheduled to take to the road the middle of next month. The cost of the production has long since been realized from the profits, and, in addition, it is reported, E. C. Whitney, the producer, has made a profit of $50,000 thus far.

"Florodora" is holding on at the Century despite the fact that the Shuberts have not made any money on the production in the last five weeks or more. Last week, for example, the show got $11,400, hardly a figure that could mean a profit these days to a less expensive Broadway production. And if it weren't that the Shubert's wish to keep the show's cast together so that the piece will take to the road intact, they would have ended its run here long ago. For it must be remembered that "Florodora" has had weeks that it played to more than $25,000.

"Lassie," at the Nora Bayes Theatre, is maintaining its own nicely, considering that it is perched in the small house atop the Forty-fourth Street Theatre. Last week it got $10,100 and if it doesn't drop below that figure, the outlook being that it will not, during the Summer, it will have made money for its producers, Paul Salvain and his restaurant associates.

"Abraham Lincoln" will continue at the Cort Theatre, where it played to $7,000 last week, for at least six more weeks. William Harris can readily afford to keep it running throughout the Summer, for the show has proved to be one of the outstanding dramatic hits of the season.

"The Famous Mrs. Fair," at Henry Miller's Theatre, is drawing by reason of the featured players in the cast, Henry Miller and Blanche Bates. The show played to $7,500 last week, with the help of Joe Leblang, the cut-rate ticket "saviour," and will probably continue to hover around that figure throughout the balance of the Summer.

The other shows along Broadway that Joe Leblang is helping to eke out a Summer existence are: "Not So Long Ago," at the Booth, which got $4,800 last week; "Foot-Loose," at the Little Theatre, which played to $3,700; "The Storm," Forty-eighth Street Theatre, $5,000, and "Seeing Things," at the Playhouse, which got $4,500. Incidentally it may also be mentioned that "Florodora" is being helped by Joe Leblang.

Flo Ziegfeld's Midnight Frolic, atop the New Amsterdam, has done exceptionally thus far. On the hottest nights of last week, the patronage was exceptionally good and the receipts from the restaurant were even better. Early this week rehearsals will begin of a new midnight show, which will probably open by the middle of next

(*Continued on page* 27)

EVELYN VARDEN ASKS DIVORCE

LOS ANGELES, July 17.—Evelyn Varden, leading woman of the Majestic Theatre Stock Company, in applying for a divorce from Charles Pearce Coleman, a New York motion picture actor, claims that, although a strong bond of affection has existed between herself and her husband, he has been guilty of misconduct with many women, habitual intoxication and desertion.

Miss Varden's true name is given in the papers as Mrs. Mae Evelyn Coleman. According to the complainant, who departs from the usual procedure and quotes from love letters that her husband had written to her, instead of letters which he had written to other women, during the numerous periods of separation caused by their profession, her husband was unable to resist the lure of other women.

According to Miss Varden, Coleman served for a year in the Canadian army, during which time he continually wrote and requested money from her. In these letters, she says, he also repeatedly told of his affection for her and that he wanted to return to her. She was overjoyed at the prospects of his coming home and sent him $150, bought clothing and provided him with spending money, "only to find that he was spending his time in heavy drinking and gambling," and "with women in immoral and illicit relationships, frequently coming home drunk."

Miss Varden is a Los Angeles girl and a graduate of the old Burbank stock company. After an apprenticeship in stock she went to New York, where she played with Otis Skinner, William Faversham and other stars. About a year ago she returned to this city.

Here are some extracts from one of the letters written by Coleman to his "darling girl," as alleged in the complaint:

"July 2, 1919.

"I haven't been a good boy. Guess I ought to live in Salt Lake City. I am an awful damn fool, dear, and am utterly unworthy of you, so that's that. Thought I'd better tell you of my fall, because you'd be sure to know, and I'm fed up with lies. God bless you, old darling. Love. Yours Charles."

July 6, 1919.

"We have always been pretty frank, dear, over things. That's the reason I wrote you a few days ago about my 'fall.' Now here is the whole thing, dear. To start with, it is my fault. I ought not to be a married man. When I am alone I always fall for some one. I know it is damned weak of me, but there it is.

"Now, dear, there is no particular girl. I'll never marry again, never. So, although we part, dear, you will always be my one and only wife. Sorry, dear, frightfully sorry, for any pain I've caused you. You always have been a perfect brick to me, and I've turned out unworthy, that's all. God bless you always and bring you the best of luck always."

"CHECKERBOARD" OPENS AUG. 2D

WASHINGTON, July 19.—"The Checkerboard," a three act comedy by Frederic and Fanny Hatton, will be presented by F. Ray Comstock, Morris Gest and Clifford Brooke, who has just returned from London, at the Shubert-Belasco Theatre, Monday night, August 2.

Jose Ruben, the French actor who first came here with Sarah Bernhardt's company, has the leading role, that of a Russian exile who comes here as an immigrant.

The cast is a large one and includes Donald MacDonald, Norval Keedwell, Fred Tilden, William Wiliams, Miriam Sears, Dorothy Tierney, Kate Mayhew, Zola Talma and John Mackenzie.

"SPANISH LOVE" OPENING AUG. 9

WASHINGTON, July 19.—"Spanish Love," the new play by Avery Hopwood and Mary Roberts Rinehart, will be presented at the Shubert-Belasco Theatre here on August 9 by the Wagenhals and Kemper company. It is adapted from the French play, "Aux Jardins du Murcie," by C. De Battle and A. Lavergne. It had a long run in Paris and played more than 2,000 time in Spain. The rights to the piece were purchased by Wagenhals and Kemper while they were abroad six months ago.

DREW POST ELECTS OFFICERS

New officers were elected for the S. Rankin Drew Post, the theatrical branch of the American Legion, last week and go into office August 1.

Wells Hawks heads the list as commander, with James M. Loughborough, Floyd W. Stoker and George F. Hinton named, respectively, as first, second and third vice-commanders. Leo A. Pollock is the adjutant; S. G. Gumpertz, finance officer; Joseph R. Reddy, historian, and Rev. Peter E. Hoey, chaplain.

The executive committee comprises Victor Shapiro, Gordon H. Standing, William G. Newman, Eugene J. Zukor, Arthur Rankin and Paul McAllister. The convention of the County Committee will be held in the Hotel Pennsylvania on July 28, and the delegates from the Drew Post will be McAllister, Loughborough, Shapiro, Hawks, Pollock, Gumpertz, Reddy, Fromme, Essler, Samson, Willis, Konter and E. J. O'Brien.

RAISING $300,000 FOR PAGEANT

BOSTON, July 20.—Arrangements have been completed with the leading bankers of Boston for the raising of $300,000 to meet the general expense of the pageant and elaborate musical and theatrical program, to be presented during the months of July, August and September, 1921 at Plymouth, in commemoration of the landing of the Pilgrims 300 years ago.

The money is to be raised by popular subscription and will be used in addition to the $325,000 dollars appropriated by the town of Plymouth for a new memorial hall and the sums of $300,000 each appropriated by Congress and the Legislature of Massachusetts, for the observance of the Pilgrim tercentenary.

VERA MAXWELL NEARLY ROBBED

Vera Maxwell narrowly escaped being relieved of some of her possessions last Friday night, when her maid suddenly came upon two men unlocking the door of her apartment in the Savoy Hotel. She immediately called a hallboy, who summoned the clerk. They were joined by the manager, Herman Reis and Detective Mathew MacGrath, and all began a search of the corridors. One of the two prowlers was apprehended as he stepped from an elevator into the lobby, and was arrested on a charge of unlawful entry. He gave his name as Joseph Morini, thirty-three years old, of 247 West 110th street. A pair of black gloves and an automatic pistol were later found on the tenth floor.

HALE HAMILTON PLAY OPENS

OAKLAND, Cal., July 14.—Hale Hamilton, author of "Her Father's House," produced his play at the Fulton Theatre here this week and the piece was liked. Both the author-producer and his wife, Grace La Rue, were called for and Hamilton made a curtain speech.

"Her Father's House" is written around the battle of two strong men for possession of one girl, the daughter of one and the beloved of both.

Lillian Foster, in the leading role, won new laurels, and the Fulton Players were received with acclaim in their respective parts.

"CHIMP" BORN IN CAPTIVITY

The first chimpanzee ever born in captivity on the American continent, arrived last week to Suzette, a retired simian performer well known in vaudeville and show circles, where for some time she did bicycle and ball rolling stunts.

This youngster, a female, is the second one ever born in captivity. The mother, eight years of age, retired from vaudeville three years ago to become the feature of the monkey house at the New York Zoological Park.

PICTURE STAR IN STOCK

WASHINGTON, July 20.—Irving Cummings, the moving picture star, has opened as leading man at the Garrick Theatre, here, where he will play several weeks' engagement prior to his reappearance on the screen for the Paramount-Artcraft Company next fall.

Cummings is playing the stellar role in George M. Cohan's "A Prince There Was."

CHICAGO POLICE NOW PUT TOWN TO BED AT 1 O'CLOCK

Intermingling of Blacks and Whites, It Is Said, Has Caused Order That All Cabarets Must Close at That Hour. Shows Are Over At 12:30

CHICAGO, Ill., July 19.—Chicago cabarets were given a hard jolt last Thursday when the Chief of Police issued orders to shut up all places at 1 a. m. The only places permitted to remain open after that hour are those in possession of restaurant licenses. Even in them, however, all dancing, entertainment and jazz must stop at 1 o'clock.

Bars without cabarets may remain open all night.

The order was based on an opinion by Assistant Corporation Counsel James W. Breen and approved by Corporation Counsel Samuel A. Ettleson. This was asked a month ago, when the chief decided that cabarets were operating against the moral interests of the community.

The two important factors in Chicago's midnight amusement life are Colisimo's and Ike Bloom's frolics. Bloom's place does not get a start until after 1 a. m., and he is the greatest sufferer, due to the fact that he has just produced a new frolic, containing nearly thirty people. He, however, refuses to obey the law and continues to run in defiance of the police. He has decided to attack the constitutionality of the closing ordinance and has retained Adolph Marks, conversant with theatrical law, to defend him.

Bloom has absolutely refused to close his place and the police of the Clark street station report that he is going at full blast. The police officers who visited him were told by him that "That order is illegal, because the dry cabaret ordinance is illegal."

Captain Patrick J. Lavin has ordered a summons issued for Bloom to appear in court Tuesday, but Bloom stated that he would keep his place open until the courts decided otherwise. The police from other stations report strict observance of the new rules by all other cabarets.

At the Marigold, Green Mills, Terrace Gardens, Winter Garden, States Restaurant and Edelweiss Gardens, the new orders have been obeyed. The amusement portion of the entertainment is so arranged that the last vaudeville offering is given sharply at 12:30, with the other half hour given over to public dancing.

The closing order is said to have been issued because out on the South side the blacks and whites are mingling and dancing with each other and it is feared that racial ill-feeling may arise from the intermingling and cause another race riot like those of last year. The practice of whites mingling with blacks cannot be stopped, explained a city official, but the closing of cabarets and amusement places where they congregate can be closed, which will reduce the evil.

SHEA GETS NEW HOUSE

BUFFALO, July 17.—The Shea Amusement company has acquired control of a new theatre now being completed at Hertel and North Park avenues, to be known as Shea's North Park Theatre.

The theatre will seat approximately 1,600 persons, and will be of thoroughly modern construction throughout, providing for an unusually attractive lobby, spacious rest rooms and other modern conveniences, besides several innovations, entirely new for this type of house. The decorations will be made by prominent artists, and the projection will be of the highest type obtainable, providing particularly for perfect synchronization with the music.

The stage equipment will include every electrical and mechanical appliance in theatre construction. The entire house will be wired on the three-circuit plan, which will permit the diffusion of colors and carry out throughout the theatre an appropriate atmosphere in keeping with the house.

This is one of the first steps the Shea Amusement Company is taking in a policy of expansion, which includes the building of the Shea Metropolitan Theatre.

PARTNERS TO MARRY

CHICAGO, Ill., July 19.—Mlle. Marion and her dancing partner, Martinez Randall, will be married at the Green Mill Gardens shortly. They have worked for years as partners. The ceremony will be performed by a Judge and Paul Biese's syncopated jazz orchestra will render the wedding march in the bluest strains possible. The professional colony of Chicago has been extended invitations by Tom Chalmalis to attend the event.

OPENING COLORED MINSTRELS

COLUMBUS, Ohio, July 19.—B. H. Nye, who has his headquarters here, will open his Mississippi Minstrels (colored) on August 10. The production will be new throughout, and the company will include many new faces in the cast of thirty-five persons.

FILMS IN THE LA SALLE

CHICAGO, Ill., July 19.—The La Salle Opera House has gone over to motion pictures for a limited engagement. "Life Among the Cannibals," opened there Saturday night and will remain as long as business warrants.

THURSTON NAMES PLAY

The title of the picture in which Howard Thurston will be starred is to be "Twisted Souls." It will deal largely with Thurston's experiences in India and China and will expose the methods of fraudulent mediums and depict the truth of spiritualism as demonstrated by the Yogis of Hindustan.

"Twisted Souls" was written by Thurston, who arranged many of the scenes for the introduction of Ben Tahah Mahamet, a Mahatma of Madras.

SAYS COP THREW HER OUT

SAN FRANCISCO, July 17.—Mrs. Althea Head, an actress twice freed in the courts on a charge of insanity, announced, this week, that she would bring suit against the city of San Francisco because a policeman threw her out of the Auditorium during the convention, when she used a megaphone in an untimely effort to nominate William Jennings Bryan for the presidency. She claimed she was black and blue all over.

TENTS BLOWN DOWN

MILTON, Pa., July 16.—During a heavy electrical and wind storm yesterday, great damage was done to the tents and paraphernalia of the Lorman-Robinson Famous Shows. Almost all the tents were blown down and much canvas torn as well as many of the poles and equipment broken.

ROWLAND GOING INTO FILMS

CHICAGO, Ill., July 19.—Edward W. Rowland, one of Chicago's leading producers of road attractions, announced his intentions this week of entering the motion picture production field with W. N. Selig. Mr. Rowland stated that he will take on his new venture within sixty days.

BOSTONIANS HAS NEW MANAGER

SAN FRANCISCO, July 16.—Irvan Linesba has replaced Howard MacCullough as business manager of the New Bostonians, at present playing an eight week engagement at the Columbia Theatre.

LEVY AND PLOHN SEPARATE

Abe Levy and Max Plohn, principals in the road show producing firm of Levy and Plohn, have separated. Levy has become general manager for Sam H. Harris and Plohn will continue in the producing business.

BILL POSTERS GET THEIR RAISE

The principal thing accomplished by the international Alliance of Bill Posters of the United States and Canada, which held its sixteenth convention here last week at the Hotel Claridge, was the successful adoption of a new wage scale for its road agent members. The general success of the new increased wage scale adopted was indicated on Friday, when representatives of eight of the principal circuses signed agreements to pay the new wage scale for one year. As regards the other classes of shows which employ road agents, it was stated that the owners have for the most part, indicated a willingness to pay.

The minimum wages provided for under the new scale are: $90 a week for circus billers and road agents and $75 a week for road men employed by other classes of shows.

The new scale for circuses becomes effective January 1, 1921, and the scale for other classes of shows becomes effective August 1.

About 150 delegates from all parts of the United States and Canada attended the convention, which ended here last Friday night. These delegates represented various locals whose combined membership totals approximately 17,000. There were sixteen new locals established in various parts of the country since the International organization held its last convention in Boston in December, 1918.

At the close of the convention, Patrick F. Murphy, of Chicago, retiring international president, was presented with $1,000 in gold subscribed by the membership of the organization as a mark of esteem for the valuable services he has rendered during the 7½ years he served as president of the organization. In addition, Murphy was presented with a diamond studded watch, the gift of the delegates.

The following is a list of the new officers elected and those in whose stead they will serve:

John J. Jilson, Chicago, international president, instead of Patrick F. Murphy, Chicago; B. A. Brundage, San Francisco, 1st vice-president, instead of John J. McDonald, Minneapolis; Dave Roberts, Springfield, Mass., 2nd vice-president, instead of Fred Robinson, Pittsburgh, Pa.; Frank Isadore, Scranton, Pa., 3rd vice-president, instead of James Beasant, Chicago; Harry Kerr, Peoria, Ill.; 4th vice-president, instead of James Lavery, Brooklyn; Harry Walker, Omaha, Neb., 5th vice-president; Dave Messing, Boston, 6th vice-president, instead of Dave Roberts, Springfield, Mass.; James Dunsworth, St. Paul, Minn., 7th vice-president, instead of Frank Isadore, Scranton, Pa.; William McCarthy, New York City, secretary, re-elected; George Abernathy, New York City, treasurer, re-elected; Thomas Corby, Cincinnati, O., six-year trustee, instead of Gus Price, Newark, N. J.; Thomas Cahill, Chicago, sergreant-at-arms, instead of Al Ruland, New York City; Julius Dannenberg, New York City, delegate A. F. of L. convention 1921 in Denver; Frank Harvey, Philadelphia, delegate A. F. of L. convention 1922.

This is considered the biggest convention ever held by the international organization. The delegates were guests of various theatrical managers and, in addition, were entertained at the amusement parks in Coney Island.

The next convention will be held the second Monday in July, 1922, in Kansas City, Mo.

GRIFFIN PICKS PLAY

CHICAGO, Ill., July 19.—Gerald Griffin will open his Australian season with "Rose O' Killarney," a new Irish play from the pen of Ralph Thomas Kettering of this city. J. C. Williamson has reserved twenty weeks in Sydney for Griffin and his play.

WILL BE ON POPULAR CIRCUIT

CHICAGO, July 19.—The Victoria and Imperial Theatres, this city, have been obtained by the new popular price circuit scheduled to go into effect this Fall. Both houses were formerly the homes of traveling attractions and later of vaudeville, burlesque and musical comedy, with which they had little success.

DAVE WALLACE SHOW OPENS

BUFFALO, July 16.—A newspaper man's play, "The Lazy Lady," a three-act comedy by David H. Wallace, staged this week by the Bonstelle company at the Majestic is like a good newspaper story. Its punch is in the first paragraph—that is, the first act—and from then on it goes steadily down hill, purveying all possible details, until it reaches an end. In the case of "The Lazy Lady" the end is reached by a path that leads often through pleasant places, sometimes through incidents and dialogues that are humorous and sparkling, and as often through places that will be considered tiresomely dry even in these dry days. Wallace is now a manager for William Harris, Jr.

It is a path singularly devoid of dramatic action. It has no steady cumulative growth of dramatic values, and with one exception no quality of climax. It is presented with the generosity of the newsperman, and its author gives it in spots some fine lines, some splendid incidental situations.

One tenet of drama the newspaperman forgot—and that is that the essence of drama is conflict, and that broadly speaking, the interest of an audience is roused in direct ratio to the growth of conflicting forces before it waiting for them to crash together in what used to be called "the big third act."

New Yorkers are portrayed in the story as men given all to work and never to play, a debatable picture. Ralph Churchill and his father, Thomas, are such men. Ralph works all the time to perfect a motor of sixteen cylinders and his father has worked all his life making money. The mother and sisters have played and spent. In the first act the motor is nearly finished and is about to be sold to a motor car magnate, when the father announces to the son that he is bankrupt and urges the boy to finish the motor and sell it as quickly as possible. This means loss, but they must have the money and the women must never know. The boy agrees.

A girl of good family, a dancing teacher from her home down South, is brought to the house that Christmas evening by mother and sister to teach Ralph dancing. The girl preaches a lesson of play as the complement of work. She takes an active interest in the family at once. She discovers that Ralph's married sister is indiscreet with a smooth villain who flits through the plot like a butterfly. She learns the plight of the father. She helps Ralph complete the motor, despite the Christmas night celebration up at the house. In the second act, the two work all night on the machine. It must be done, you are told. The merrymakers laugh, and the villain and the sister flirt. The girl finds them, prevents an elopement, and insults the villain, who then refuses to go through with the deal to buy the motor.

She persuades Ralph to sacrifice his motor, and take a punch at the villain. They stage a good flight. But Ralph's heart or something goes back on him and he winds up in the hospital. The girl sells the motor anyway, and after some verbal sparring in the third act, they agree to marry. The piece needs a lot of rewriting.

OUT OF "BAT" CAST

Sue MacManamy, who originated the juvenile role in the Wagenhals and Kemper Company's production of "The Bat," out of town recently, has severed her association with the firm and will not be in the cast when the play opens at the Morosco next month. Differences with the management are said to be responsible.

ATTACHMENTS HOLD UP SHOW

CHICAGO, Ill., July 19.—The Royal Players, a Chicago stock company, was held up at Remington, Ind., late this week as a result of writs of attachments sued out by a Chicago costume company, charging unpaid bills.

CANADIAN MANAGER ILL

MONTREAL, July 18.—W. A. Edwards, manager of His Majesty's Theatre, here, is critically ill at his home. From late reports he is recovering but very slowly.

LOS ANGELES LEADING COAST IN BUILDING NEW THEATRES

Plans for Houses Now Under Way or Soon to Start, Call for Expenditure of $10,000,000 — Loew, Pantages, Grauman, Orpheum, Lesser, All at It

LOS ANGELES, July 18.—The theatre buildings which are now under construction in Los Angeles, together with those which are planned and upon which work will be started in the near future, will place Los Angeles among the foremost cities of the United States in point of fine playhouses within another year. Conservatively estimated these buildings are to be erected at a cost of about $10,000,000, exclusive of the purchase price of the sites. In addition to the service which they will render as playhouses, four of these structures, in the downtown district will constitute notable additions to the office buildings of the city.

One of the most important announcements of the past week in connection with the construction of new theatre buildings was the statement that work would be started immediately upon the new Loew Theatre at the southwest corner of Seventh and Broadway. The structure which now occupies the site has been vacated, and this building is to be razed immediately, to make way for the twelve-story class A theatre and office building which is to be erected on this site. A ninety-nine-year lease on the property was obtained several months ago by Marcus Loew from Arthur Letts, owner of the property, for $12,500,000, the largest price ever paid for ground rental in Los Angeles. The building, including furnishings and a large pipe organ for the theatre, will cost approximately $1,600,000 to complete.

The new Pantages Theatre at Seventh and Hill streets is nearing completion, and plans are now being laid by the management for the formal opening of the playhouse within the next month. July 26 has been tentatively set for the opening date, but some doubt exists as to whether or not the building will be completed in time for the opening performance on that day. This building, the sixteenth in the circuit owned by Alexander Pantages, was started early in 1919, and its construction has proceeded without delay.

The site purchased by the Grauman interests at Sixth and Hill streets last October is being prepared for the construction of one of the finest motion picture theatres in the West. The First Methodist Church, which formerly occupied the property, has been razed and excavation is under way for the new theatre. Only tentative plans as to the type of playhouse, which will be erected on the property, have been made public by the Grauman interests, but it is understood that the theatre will have a seating capacity of about 4,000 people, and that it will embody many novel features in its arrangement and design.

Sol Lesser, Gore Brothers, and associates have announced their intention to construct in Los Angeles one of the largest and finest theatres in the world for the production of motion pictures. It is understood that Mercantile Place, between Fifth and Sixth streets, and extending from Broadway to Spring street, will be the site of the structure, which, according to a statement made by the builders, will cost approximately $3,000,000.

A new Orpheum Theatre, to be erected at the corner of Hill and Eighth streets, has been announced, the structure to cost about $2,500,000. On this site a twelve-story Class A theatre and office building will be erected, having a frontage of 235 feet on Hill street, and 120 feet on Eighth street.

Definite announcement was made last week by Oliver Morosco that he will build a theatre and office building here for the production of his own plays as soon as a suitable site can be obtained. Several sites are under consideration, and it was stated by Hal Hail, agent for Mr. Morosco in the transactions now pending, that a definite selection will be made in the near future. The building, it is stated, will have a seating capacity of about 1,500, and will cost approximately $750,000, exclusive of furnishings.

In Hollywood the construction of two distinctive theatres is under way. Architect A. P. Rosenthal is preparing for a theatre and office building on Hollywood Boulevard, near the junction of Iver street, for Gore Brothers, Sol Lesser and associates. The front portion of the building will be four stories in height, containing thirty office rooms, and the theatre lobby on the ground floor will be flanked by storerooms on each side. The auditorium of the theatre will have a seating capacity of about 2,700, and plans call for a large stage, scene lofts, and dressing rooms for the production of legitimate plays. The structure will be of concrete, with terra cotta facing, and the interior is to be finished in tile, marble and hardwood.

Sid Grauman is also erecting a theatre on Hollywood Boulevard and McCallum street. According to the Grauman interests, approximately $500,000 will be spent in the construction of this building, which will be an L shaped structure with entrances from both streets. It will have a seating capacity of about 2,000 people. Plans for the building are now being prepared by Meyer and Holler (Milwaukee Building Company).

MONKEY RUNS AWAY

During the rehearsals at the Alhambra Monday morning, one of the largest monkeys in Everett's Novelty Circus took it upon himself to take an airing and shot out through the front of the house and down 126th St.

After him went Felix Bernard and his trainer. The monk ran up a brown stone house occupied by a doctor so as to be ready for any emergency and, not content with being outside, climbed through the window into his office. Upon the arrival of the trainer the monk was captured and all was well on 126th St. again.

DITRICHSTEIN OPENING

STAMFORD, July 20.—"The Americans in France," a new Brieux comedy, will have its initial presentation in this country at the Stamford Theatre, Friday night of this week under the direction of Leo Ditrichstein and Lee Shubert. The piece will then play in Atlantic City for a week and open in New York, August 2.

CONJURERS HOLD CONVENTION

The National Conjurers' Association, Inc., is holding its annual convention at its headquarters, 109 West Fifty-fourth St., Wednesday, Thursday and Friday nights of this week.

On Thursday (tomorrow) an entertainment will be given in which representative magicians from all parts of this country, Canada and Australia, will take part.

MARCUS SHOW DID $11,159

The A. B. Marcus show, it was learned early this week, played to $11,159.50 in Fort Wayne, Ind., last week. This was the second time the show played the town in five weeks. Marcus is here this week picking people for his next season's show, scheduled to open August 16 in Minneapolis, Minn.

ANDERSON'S SECRETARY FREE

SAN FRANCISCO, July 19.—Fred Church, private secretary to G. M. Anderson obtained a divorce from Lillian Church, a leading lady, last week.

BICKERTON JOINS ERLANGER

A. L. Erlanger, it was learned early this week, has appointed Joseph P. Bickerton, Jr., attorney of the William Harris estate, as his confidential executive representative. In his capacity of such, Bickerton, besides having full charge of all the Erlanger enterprises, will also have a proprietary interest in several of them, thus creating him a sort of partner.

For the purpose of looking after the Erlanger interests and also being near his chief, Bickerton has had quarters established for himself on the fourth floor of the New Amsterdam Theatre Building. These offices are those formerly occupied by Marc Klaw. Bickerton will occupy them in addition to his law office in the Candler Building.

Recently, Bickerton returned from Los Angeles, where he went to negotiate the option obtained by Erlanger on the Mason Opera House, booked for many years by the K. and E. office. The theatre property, which includes an office building and some vacant land in the rear, will cost Erlanger approximately $300,000, if he elects to purchase the property under the option he now holds. And it is quite probable that he will purchase the property by September 15, when the option expires, through a corporation specially organized for the purpose. The property is owned by Mrs. Margaret Deming, former widow of the late Charles E. Mason, who built the house.

Enroute to New York, Bickerton visited several cities west of Chicago, where he inspected theatres and theatre sites, some of which may ultimately be acquired by the Erlanger interests.

Joseph P. Bickerton has been closely associated with the theatrical business for, in addition to having acted as legal and confidential adviser to the late William Harris, who named him in his will as one of the two executors of his estate, he has also engaged actively in show business. He, through the New Era Producing Company, produced the successful musical play, "Adele," in which Natalie Alt was featured several years ago. He also produced several other plays. He has also been interested in the motion picture business, notably the Paul Rainey African hunting pictures, which he exploited and which made a great deal of money.

GOES INTO FULTON

"Scrambled Wives," the new comedy by Adelaide Matthews and Martha M. Stanley, is scheduled to open at the Fulton Theatre on August 5, after a preliminary trip to Asbury Park and other seaside resorts.

HARRY HOLMAN

In His New Comedy Success

HARD BOILED HAMPTON

By Billie Miller and Stephen G. Champlin.

A big hit at the New Brighton Theatre last week.

This week, July 19th, B. F. Keith's Palace Theatre. July 26, B. F. Keith's Royal. Aug. 2, B. F. Keith's Colonial. Aug. 16, B. F. Keith's Bushwick. Aug. 23, B. F. Keith's Riverside.

Direction Thomas Fitzpatrick.

MacGREGOR HAS A MELODRAMA

ATLANTIC CITY, July 20.—Telling a story in general, well planned and lyrically unfolded of the underworld, interrelated by strange fate with the world of well-bred people, "For the Defense," a new melodrama by Myron C. Fagan, was presented last night at the Apollo Theatre by Edgar MacGregor.

"For the Defense," is frankly melodramatic in situation and interestingly complicated. Not, however, to the point where confusion enters. It opens with a prologue which furnishes the motive for the action that begins three years later in the studio of an artist, who is the adopted son of a judge. In love with his model, whose family history is somewhat nebulous, the son takes the blame for a murder which is presumably committed by his sweetheart in defense of her good name. Through the efforts of a prosecuting attorney, who, by the way, seems not to feel the weight of his duty very heavily, the true story is uncovered and the criminal discovered in the person of the butler of the young man.

In its main sequences the play is well planned, logically told and probable. But the infinite part of a dramatic mechanism are as vital to its climaxes as a cam to the correct firing of a motor cylinder. It is here that, to the keen observer, the author has grown a little careless. For instance, the character of McGraw, as the comedy relief, is overplayed. In the opening scene of the second act this fact is more evident. The rather average humor here overshadowing the action.

Not all cops take all of a man's cigars when he offers them, and most cops have a wholesome and lively respect for a prosecuting attorney. In a matter of life and death, the mood should not be quite so hilarious. Patent, obvious comedy, is out of order.

There are a number of improbabilities in the piece which, no doubt, will be discovered and eliminated. One circumstance, however, must be called to notice. Settling the crime on the butler without motivation or foreshadowing of any kind, tends to make the denouement incredible.

ROCK SHOW COST $75,000

The Bill Rock show, "Silks and Satins," which opened last Thursday night at the George M. Cohan Theatre, has cost its quartette of producers approximately $75,000, it was learned last week.

The owners of the show are Bill Rock, Eddie Keller, the agent, Bella Kramer, who, besides being interested in several vaudeville acts, is the owner of a drug store on Amsterdam Ave., and Joseph Rabiner, a Wall Street broker.

These are the principal stockholders in the William Rock corporation, organized for the purpose of producing several shows, of which "Silks and Satins" is the first. The corporation's future production plans depend largely on the success of "Silks and Satins," which received fairly good notices from the reviewers following its opening.

It is said that the K. & E. office received $8,000 in advance as a guarantee on four weeks' rental and, in addition, the house gets the first $2,000 each week. Thus it is figured that, if the show can play to $12,000 a week, it will earn money here for its producers.

The four performances last week are no fair indication of what the show will play to. But this week will pretty nearly tell the story.

It was originally figured by its producers that the show would not cost more than $55,000. But this figure took a jump after the extraordinary expense of opening in Atlantic City the week before it got here had been paid. A burden of expense that was not anticipated was the large wages that had to be paid out of town to a large number of musicians and the extra large number of stage hands the show required to set it. Both of these items were heavy ones by reason of the union scales that prevail in favor of musicians who travel with a show as well as the large salaries that have to be paid to out-of-town stage hands.

VAUDEVILLE

PASSPART ASKS $300,000 FROM MARTIN BECK

ALLEGES CONTRACT BREACH

William L. Passpart, who at one time was actively engaged in booking foreign acts in this country, has started an action in the Supreme Court against Martin Beck, managing director of the Orpheum Circuit, from whom he is seeking to recover $300,000 for alleged breach of contract.

In his complaint, Passpart alleges that, in January, 1905, he was engaged as European agent to procure acts for theatres controlled by Beck. Under this arrangement, he alleges, he received five per cent of the salary of each act he booked.

Passpart further alleges that he established a good business, which yielded him an average annual income amounting to $15,000 and that on September 4, 1905, "for a good and valuable consideration," the defendant agreed to employ him so long as he (Beck) remained in the theatrical business.

But, Passpart further alleges, "between December, 1914, and January, 1915, without just or reasonable cause" he was discharged and he alleges that he was "prevented and prohibited by the defendant" from continuing as a booking agent of foreign acts.

At the office of Passpart's attorney, it was said that, at the trial of the action, evidence will be offered to show that Passpart was engaged by Beck following differences the latter had with the H. B. Marinelli office. As a result of these differences between Beck and Marinelli, the latter, who used to act as foreign booking agent for both the Orpheum and U. B. O. circuits, was ousted.

Passpart claims that he was engaged to succeed Marinelli. Several months later, Marinelli began an action against the booking office in which he alleged restraint of trade, among other things. This action was adjusted and, following its settlement, Marinelli was reinstated in the good graces of the booking office.

After Marinelli was reinstated, Passpart claims, he was ousted. In addition, Passpart claims that Beck promised him a booking franchise which he never received. He says, according to his attorney, that he went to E. F. Albee to get the franchise and that the latter turned him down.

No answer has as yet been filed by Beck, who is represented by Charles R. Studin. James J. Walker is acting as Passpart's attorney.

ELTINGE TO STAGE PLAY

SAN FRANCISCO, July 16.—Julian Eltinge arrived in San Francisco last week, direct from Australia on the steamer *Sonoma*. He left here with his company and toured the Orient, where he closed the show. He proceeded to Australia but did not open in that country.

He left for Los Angeles for a short vacation and will proceed to New York to rehearse a new play which he will stage this fall.

BEATS PANTAGES RECORD

SAN FRANCISCO, July 18.—All records for attendance have been shattered at Pantages Theatre this week on account of the extra attraction of Pantages Broadway Follies. The distinction for high mark attendance was long held by the Spanish Dancers and the Singer Midgets.

CLAIMS OPENING

Charles Morati has complained to the N. V. A. that Pelham Lynton, formerly employed by him, is doing an act which embodies the same opening as Morati's.

NEW ACTS

Mack and Bernard, the tramp comedians, have a new act in which they are now appearing at the Lyric Theatre, Buffalo, and with which they will soon invade New York.

Al Raymo and Harry Hoyt will open in vaudeville next week in a new act, routed to the Coast.

"Stalled" is a new act produced by Kimberly and Paige, and written by Leon Kimberly. It features Lois Arnold, supported by Anna Spears and Edna Dreux.

Dixie Brown is shortly to appear in a new act with a jazz band of six now being arranged and rehearsed by Tom Brown.

Billy Beach is producing a new novelty act in which a female and male impersonator will play the leading parts and be supporter by a male quartette. Rex Weber is the female impersonator in the act.

Dan Kusell is producing a new three act.

"Roaring Rivers," a new sketch by Langdon McCormack, opened Monday, out of town.

Hackett and Delmar will put into rehearsal shortly a new act entitled "The Dance Shop." It is booked for a September opening and will utilize the services of eight girls, booked by Harry Walker.

LILLIAN STEWART SHOOTS MAN

CHICAGO, Ill., July 19.—Mrs. Lillian Horan, an actress, shot and seriously wounded Samuel H. Sands, a bartender, last week.

Mrs. Horan, with her mother, operates a rooming house. According to the story told, the bartender became infatuated with the actress. She spurned his attentions, however, and, becoming enraged, he began to throw furniture about the house. Mrs. Horan secured a pistol and fired one shot, which penetrated the kidneys of the man. Sands was taken to the Pasavant Hospital, where it is said that his condition is extremely serious.

Mrs. Horan is in vaudeville with a musical trio and is known professionally as Lillian Stewart.

SAUBER REHEARSING ACTS

Harry Sauber placed in rehearsal this week three acts as part of his new schedule of production. They are "A Duke in Spain," with Claude West and five people; "Nearly a Prince," with Frank Byron and five people; "The Messenger Boy," with Lew Sharp, Frank Burke and Marion Stillman. He opens "Lil of the Lisp," a musical comedy act, at Elizabeth next Monday. In the cast are Charles E. Farber, Harry Hawn, Margaret Ewing and Evelyn Fields.

SAY NAMES CONFLICT

Harry and Kitty Sutton have complained to the N. V. A. that Arthur Pearson is about to put out an act called "The Powder Puff Follies" and call attention to the fact that their act is known as "The Powder Puff Girls." They say that the similarity of the billings reacts to their disadvantage.

ACT IS RECAST

Rath and Gorman's act, "Past, Present and Future," which closed recently, has been cut, recast and reopens this week with the following people: William Byer, Georgette Leland, Arthur Melshaw and Freda Brindley. Cordelia Tilden recast the piece.

CHOOS SAILING AUG. 2

George Choos leaves for an eight week European tour on August 4, and on the 9th his assistant, Ernest Latimore, leaves to manage a road show. His office will be in charge of Victoria Blauvelt.

"MAGIC GLASSES" HAS ROUTE

"The Magic Glasses," with the same cast as last year, has been booked over the Orpheum Circuit, beginning the middle of October. It is produced by the Aborns.

KEITH'S TO TRY FULL WEEK IN 4 MOSS HOUSES

OTHERS TO PLAY SPLITS

The taking over of the Moss houses by the Keith interests, scheduled for the Fall season, will probably see the transformation of four of them into full week theatres. These four will most likely be the Coliseum, the opening of which is scheduled for Labor Day, the Jefferson, the Hamilton and the Flatbush. The Regent and the new house at 161st street and Westchester avenue, together with the new one adjoining the Crotona, will be opened as split week two-a-day houses.

No definite settlement has been made regarding the Broadway, but it is expected to open that house as a vaudeville theatre on Labor Day, in which event Keith interests will have a house in the heart of the legitimate district. It will play eight acts of vaudeville, two shows daily, with headline and feature acts coming direct from the Palace to the Broadway. Popular prices will prevail and all seats will be reserved.

The Jefferson and other Moss theatres now open, are to be closed for short periods in order that they may be repainted and redecorated for the fall opening.

Johnny Collins, it is reported, will handle the books on the houses, when they come into the Keith office.

NELSON CHAIN REVUE READY

SAN FRANCISCO, July 15.—The new revue to follow the Anderson Frivolities, which closes a four week season on Saturday, will be called "The Plotless Revue," and will include Nelson and Chain, Yarotski and Morrelie, Russian dancers; Billy Turner, Gertrude Parish, Myrtle Victorine, Jack Wise, Nell Harding and a chorus of eighteen girls.

PUTTING IN VAUDEVILLE

CHICAGO, Ill., July 19.—The Riveria Theatre announces that, next season, it will enter the field of vaudeville, playing only acts of very high standing. It will use material playing the Majestic and Palace, using a prominent headliner each week. The house is being booked by Morris Silver, through the Western Vaudeville Managers' Association.

DAVIES MAY RESIGN

Edward Davies may resign by September as president of the N. V. A. if certain negotiations now under way regarding his appearance in motion pictures in California are consummated.

The position held by Davies is rather an honorary one, the detailed work being supervised and attended by Henry Chesterfield.

LOEW TEAM WINS

MONTREAL, July 17.—Loew's and Holman's Theatres, here, each have a real ball team and they play every Sunday morning.

Out of four games played so far, Loew's, with Ben. Mills, manager of the theatre, as captain of the team, has won all.

SKETCH TURNED INTO A PLAY

"The Meanest Man in the World," a vaudeville playlet in which Allan Dinehart appeared for several seasons, has been made into a three act play, under the managerment of George M. Cohan.

STANLEY AND RAY TO SPLIT

The team of Stanley and Ray, which formed only a short time ago, is going to split and Houston Ray, the pianist, will do a single.

TROUBLE OVER GIRL IN ACT

Differences between Nat Nazarro, producer, and William Seabury, the dancer, were settled last week when Nazarro proved his right to the management of Doris Lee, one of the girls in the Seabury act.

Miss Lee, through her mother, had been signed to a three-year contract by John Goggin about a year ago. Nazarro then bought over Goggin's contract, by the terms of which he had the right to sublet Miss Lee. He let Seabury have her for his act at a salary of $60 per week. During the run of the Seabury act, Nazarro says Seabury tried to get Miss Lee away from him by drawing up a contract which placed her under his management for five years. Miss Lee refused to sign, though, and Seabury and she then began to quarrel, it is said. Finally, she served notice of leaving the act and is at present under a three-year contract to Nazarro, made through her legally appointed guardian, her mother. She will soon be seen in a new dancing production.

Nazarro says that Seabury, when the girl left his employ, deducted $40 from her salary to replace $40 which he had paid a lawyer for drawing the contract he wished her to sign. Nazarro says he will get it back through the N. V. A.

GOES INTO FRIEDLANDER ACT

Frank McHugh is now playing the role in the William B. Friedlander playlet, "The Man Hunt," which had been portrayed by Garrett Harrison, who died last week from an overdose of veronal, taken to induce sleep. Harrison, as the result of being gassed overseas, often suffered sick spells, one of which a week before his death caused the curtain to be rung down and the act's engagement at the Colonial Theatre cancelled. Following the engagement of McHugh in the part, the act was re-engaged at that theatre and appeared there last week.

BLOSSOM SEELEY WANTS ALIMONY

CHICAGO, Ill., July 19.—Blossom Seeley, otherwise known in private circles as Mrs. Blossom C. Marquard, feels that "Rube" Marquard should contribute to the support of herself and five year old son Richard out of his $6,000 a year salary. Through Attorney Otto Bauer she filed a petition in the Superior Court Friday asking that Marquard be ordered to pay her temporary alimony pending the hearing of her bill for divorce. In this, "Rube" is charged with deserting his wife in February, 1918.

REVUE OPENING POSTPONED

Production of the "Broadway Bathing Revue" has been postponed for another week. Two reasons are given for this. Earl Lindsay, who staged the number, was forced to stay in Atlantic City to re-stage several of the numbers in the Rock Revue and the picture, "Up in Mary's Attic," with which it was to appear, was not ready for showing at the house. The show is to open on the 25th, however, and an eight week run is expected.

CASINO, FRISCO, CHANGES

SAN FRANCISCO, Cal., July 16.—On Sunday, the Casino, which, for some time past, has been the home of drama and musical comedy is to return to its old policy of musical tabloids and vaudeville, when Nelson and Chain put on their "Plotless Revue" augmented by five acts of Loew vaudeville, and motion pictures.

LEAVES ORPHEUM, MINNEAPOLIS

George F. Raymond, better known as "Jack" Raymond, who has been manager of the Orpheum, Minneapolis, for sixteen years, ever since the house was built, and district manager of the Orpheum circuit, has resigned and left for his home in Los Angeles. It is more than likely he will engage in the automobile industry.

VAUDEVILLE

SHOW REVIEWS

(Continued on Pages 10 and 11)

PALACE

Mr. and Mrs. Gordon Wilde and their daughter, Connie, pleased with hand-shadows and got over very nicely in the opening position. During the "monkey" pictures an extra, unrehearsed effect was contributed gratis by one of the stage crew, who let down a sandbag to which was attached the trapeze used later by Enos Frazere.

Dotson's dancing was a riot for the number two spot and he held this "bugaboo" position better than any act seen at this house for a long time, responding to several encores. The "Fit" dance went with a bang.

Harry Holman and Company created laughs galore with "Hardboiled Hampton," the phone bits getting the best results, although there was not a slow minute during the entire act. There is a new girl playing the part of the blonde stenographer who is fired and who in the end, turns out to be the wife of Hampton's own son, who was killed in France. The act was a decided hit and took a number of curtains.

Billy B. Van, of "Props" fame, and James J. Corbett, the "Pompadour Jim" of "Naval Cadet" days had a lively set-to of comedy in "one." Billy "hooked" over a bunch of comedy "jabs" and Jim never "side-stepped" one or "ducked" a chance. After they had verbally sparred for an opening, the index card system of registering jokes was put into effect and many laughs greeted the efforts of Van to tell the joke supposed to be inscribed on the red card. We can't say that Corbett registered a "knockout," but the act took applause for the "count."

Enos Frazere closed the first half and, if there is any single gymnast that can furnish more thrills on a trapeze, this reviewer has never seen him. The women gasped several times at his daring feats, the closing one of which the forward drop to a back heel-hold while the trapeze is swinging so high that it touches the drop at the back, is a corker. A decided hit and deserved every bit of it.

After the screen annoyance, Vinie Daly registered the legitimate applause hit of the bill. She sang a published number and an operatic aria. It was her dancing, however, that made the hit of the act, especially the soubrette of years ago and the one of today. She was forced to take an encore and then did a dance that she performed as a child with her mother, Lizzie Daly, many years ago.

Pat Rooney, Marion Bent and Company, presented "Rings of Smoke," the same act they did the week previous, and were a hit. No changes were noted in the songs, dances or routine. Pat's dancing was the hit of the act, although Marie Kavenaugh and J. Paul Everett received much applause following their terpsichorean efforts.

Next to closing, especially following the Rooney and Bent act, Joe Browning had a very tough spot but held most of them in and got his usual quota of laughs. He took an encore. His song "Love" was a hit, and his original manner and style held attention. His voice is strong and his enunciation and diction all that could be desired from even the most critical.

The house was more than half empty when William Egdirettu and his posing dogs and horse, known as "The Act Beautiful," came on. It is a beautiful act of its kind, but, with its slow opening and waits between the poses, could never be expected to hold them in or get over in the closing spot at the Palace. Putting the name cards in front of the drop to let the audience know what the next pose was going to be might help alleviate the stress of the wait.

The bill was badly balanced and the show tiresome, Van and Corbett being too far up on the bill, due to the fact that they had to double at the Orpheum in Brooklyn, which, no doubt, necessitated the present arrangement. H. W. M.

NEW BRIGHTON

Because of a sudden storm the house was well filled when Camilla's Birds opened. This act is a novelty and comprises a little vaudeville show of its own, in which the characters are Australian cockatoos that display almost human intelligence. They put on a miniature Roman chariot race, do stunts on the horizontal bar, give their interpretation of the tango, and take off various other stunts, all of which were appreciated. Their closing bit was well arranged and won a hearty round of applause. In this the bird acrobats and gymnasts represent a fire brigade, going to a blaze in pocket edition fire apparatus, rescuing fellow creatures of the bird world and extinguishing the fire.

Instead of opening the second half, "Topics of the Day" was moved up to the second spot, a new departure.

Following the series of selected tid-bits came Eva Shirley, who shared headline honors with Harry Carroll and his company. In her songs, which ranged from syncopation to grand opera, she went over big. The success of her act was due, in part, to the eccentric stepping of Al Roth. However, Miss Shirley has a voice which is far above that usually found in the two-a-day. From the reception Roth and his shimmying antics received, this form of dancing has evidently not yet become passe.

The Lightner Girls and Newton Alexander had the audience in the palms of their hands throughout their singing and talking turn. Winnie Lightner has a wonderful personality and her cleverness as a "nut" comedienne cannot be denied. In fact, she was the whole act, although her sister is a good piano player and Alexander served as a perfect foil for her pert and piquant repartee. At the finish of the turn there was a storm of applause and the trio had to come back for an encore.

Ruth Budd closed the first half and also scored heavily. Her personality is one of the great reasons for her success in what would ordinarily be just an acrobatic turn. In addition, however, Miss Budd displays daring on the rings that is amazing and can climb a rope as easily as the ordinary individual climbs a flight of steps. Her efforts were appreciated.

Bert Errol, he of the modish gowns and the Tetrazzini voice, opened the second part. His impersonations of the species was well rendered and he was in good voice. Besides being one of the best in his line, Errol has the knack of burlesquing his impressions at just the opportune moment, which enables him to win many a laugh. His manner of exit following each number, struck the fancy of the audience and each time was greeted with a round of applause. He was recalled several times and then followed with an encore.

Harry Carroll, assisted by Grace Fisher, in Carlton Hoagland's "Varieties of 1920," went over with the same degree of success that greeted him at his initial appearance at this house with the revue last week. If anything, his act made more of a hit than last week, although probably many out front had seen it before. Grace Fisher has a pleasing voice and a winsome personality. Harry Miller, as usual, danced himself to an outburst of applause, as did Higgins and Bates, the two girls who dance with him. Carroll always has been popular in the two-a-day, but it seems that his popularity has increased with the introduction of this revue.

Marguerite and Alvarez kept most of the customers from seeking an early dinner by their rapid and daring feats on the rings. Practically all of the audience stayed until the finish of the act and the duo were rewarded with two bows. J. Mc.

ORPHEUM

Starting the show somewhat late, The Dancing McDonalds, in the opening position, injected a great deal of pep and speed into their work and secured a legitimate applause hit. They dance well and have arranged their routine in such a manner that the effective closing of each number is a signal for applause.

The second position was held by Leon Varvara, a pianist of more than passing ability, who presents a wonderful stage appearance and has a clever method of delivering his pianologue. He opens with a number explaining that his "touch" is the reason for his success. He then goes on to show, humorously, how a piano virtuoso is developed and demonstrates his ability to play classical and rag numbers with equal ease and dispatch. He was heartily applauded and could have taken an encore had he desired.

Collins and Hart, alone in their field of entertainment, followed and gained laughs and applause aplenty, for their comedy expose of fake magic and acrobatics was a howl.

Bensee and Baird were fourth, and, evidently, Miss Baird was in a rare comedy mood, for her partner could not restrain his laughter. Their turn starts off like an ordinary two people skit would, and ends as such acts do. However, the laughter of the audience was spontaneous and provoked by the antics of Miss Baird.

"The Man Hunt," a five people comedy sketch produced by William B. Friedlander, closed the first half. The turn deals with a young lady who is supposed to be somnambulistically inclined, and who finds herself in the room of her rejected suitor. Things look dark as an expose is threatened, but the man comes to the rescue with a wondrous tale of marriage and the like, and soon stills the tongues, that would gladly spread defamation. Result, a happy ending. The turn is nicely staged and the parts very capably handled.

Following intermission, during which a heavy rainstorm and the comedy indigestion vied with each other as a means of entertainment, came a comedy classic that stopped the show.

We refer to Moss and Frye, who presented their famous foolish question act. The ability of the comedian to think up unanswerable and indescribable questions, is marvelous. These questions are not only unanswerable, but are irresistible as laugh getters and the result was a constant guffaw of laughter that kept emanating from the audience. At the conclusion of their act, which included some excellent harmony singing, they were so uproarously and insistently applauded that, after the piano for the following act had been put on and lights thrown up, they were forced to come back and take an extra bow, being prevented from taking an encore by reason of the stage being set.

Lillian Herlein, assisted by Earl Thurstensen at the piano, offered a singing act. Her voice is powerful, especially in the upper register, and she possesses personality. But her numbers do not fit her. Her accompanist is not only a pleasing pianist but a showman in the bud, also.

Billy B. Van and James J. Corbett, doubling from the Palace, held the feature spot on the bill. Van is one of the cleverest ad lib comedians seen by the writer for quite a while. His comedy is fast and funny and his make-up, contrasting greatly with that of Corbett, provoke a whole lot of hilarity. Corbett made an excellent "straight" for Van, who shot his stuff across in great style.

The Donald Sisters, two big girls, closed the show with an exhibition of acrobatic ability and hand-to-hand balancing, which held the audience seated and earned them a hearty reception. S. K.

RIVERSIDE

Tozard, in his one man playlet, "The Vagabond Artist," opened the show. The playlet amounts to but little, but it affords Tozard an opportunity to display his artistic ability to advantage. Two well executed pictures were painted in rapid fire time.

Raymond and Schram did well in the second spot, with a routine of special songs, a burlesque drama and the Irving Berlin, Verdi parody from one of the big musical productions of several seasons ago. The parody went over with a bang and brought the boys back for an encore.

Horace Goldin, the illusionist, is showing a number of the old mystifying tricks which made him famous, in addition to several new ones. The "Film to Life" is a clever bit of conjuring and the plate glass trick, through which a woman appears to walk, was particularly effective.

Al. Raymond, formerly of the team of Raymond and Caverly, is making his first appearance at this house in a single turn. He does a well written and cleverly put over monologue dealing with the various topics of the day. The war, the high cost of living, the political situation, woman suffrage and other matters of interest were well handled by Raymond, who has an act which will carry him well along the road to success in vaudeville.

Homer B. Mason and Marguerite Keeler scored a laughing hit with Porter Emerson Browne's playlet "Married." Inconsistent and impossible as it is, the lines and business of the sketch were so well handled by the players that a great part of the playlet's impossibilities were forgotten. The story deals with the experiences of a young man who has been on a four day celebration and a young woman who as the result of an accident has temporarily lost her mind. While in a state of mental aberration she gets into the man's rooms and there is hit over the head by a burglar. This restores her mind and she retires to await the coming of friends to get her. While asleep the young man intoxicated comes in. He also gets a blow from the burglar and seeing the young woman in the bed thinks he while on his spree has married her. The young woman awaking thinks the same thing but a phone call from her physician explains matters. She feels that she has hopelessly compromised herself but the burglar suddenly discovered turns out to be a minister and he gladly marries them.

Henri Scott, the bass singer from the Metropolitan Opera House, followed Topics of the Day and was a big hit. Scott sang "Even Bravest Hearts" from Faust, the "Toreador" song from Carmen and "On the Road to Mandalay." Scott has a big, resonant voice and sang all his selections with fine vocal style and gave a short introductory talk before each. His repertoire could however be improved upon, the Faust aria is for a baritone and Scott while he has a voice of wide range and sang the high notes in the selection, they seemed forced. The Carmen selection could also be replaced with a number better fitted to his vocal equipment. The Toreador song has long been a big stumbling block for male singers. It is too low for a baritone and too high for a bass and few can do it justice. The Mandalay number was by far the best.

Harry Tighe was too far down the bill to register and got but little. He has a pleasing personality, a good natured laugh which begins with a sound like a sneeze and that is about all. Marie Cook, a fine pianist, furnished the accompaniments.

Lillian Shaw is badly in need of a new act. She has made but one change in her songs in months and months. She is still doing the Italian number for an opener and the bride song with the baby carriage for a finish. The one change is the addition of the Belle Baker song "I Love Him." This has been heard innumerable times.

The Three Lordons closed the show. W. V.

VAUDEVILLE

SHOW REVIEWS

COLONIAL

Frankie Wilson, a pretty model in a mirage act, started a bill of equal balance and diversity which was well appreciated by the Monday evening audience.

Russell and Devitt are two versatile acrobats who bill themselves as acromedians. Some of their comedy got over the footlights, but a great deal of it remained on their side of the fence. However, they got a good hand for the facile manner in which they executed their different acrobatic feats and received two bows after closing in an eccentric dance interspersed with various forms of somersaults.

Yvette and her violin, assisted by Eddie Cooke and Kino Clarke, got the first real hand with their musical and singing offering. Yvette was in good voice and was heartily applauded after the rendition of a violin solo.

Harry and Anna Seymour, with their breezy bits of mirth and melody, scored the first real hit of the evening. When it came to awarding applause honors, they were right in the money. In fact, Miss Seymour, in a single turn, got about the best hand of the evening. This was won when she gave impressions of other artists. In taking off Grace La Rue singing a popular tune, she and the orchestra did not seem to hit on all cylinders, and, at the end of the song, she accidentally dropped her hat. This slip was more than excused, however, when she gave an impression of Eddie Foy that literally brought down the house. Harry sang well and also got a good hand for his soft shoe waltzing.

Jane and Katherine Lee, those two precocious little movie stars, held up their end well and scored an immense hit. They did not get as many laughs as usual with their opening dialogue but more than made up for it in the studio scene. Their best effort was their dramatic bit, the pathos of which took effect and which won them a spontaneous outburst of applause. All in all, they scored as heavily as any act on the program.

Following "Topics of the Day," Emma Stephens offered her song interpretations, every one of which won her a hearty hand. In her selection of songs, in several of which she acts as her own accompanist at the piano, she shows good taste, and these, combined with her pleasing personality and sweet soprano voice, won for her an enthusiastic reception from those she so well entertained.

"A Trip to Hitland" also scored one of the hits of the evening. Bobby Jones kidded his way into the affections of the audience, while Leon Flatow, with a comedy song number and his funny antics at the piano, made a huge hit. Nat Vincent and Billy Frisch also scored in their singing numbers. The medley of popular hits, for all of which those in the piece were responsible, won a hand, the individuals coming in for extra applause as their own numbers were sung. The manner in which a song is written was well received, although this bit lagged in spots and was a trifle drawn out. At the completion of the song, however, and when it is sung by Nat Vincent, there was a spontaneous burst of handclapping.

If special honors were to be awarded to any act they should go to Burt Gordon and Gene Ford, who almost stopped the show in the clean-up position. Gordon was a riot with his dialect and had them laughing so heartily that it was necessary to often repeat the lines as they could not be heard above the continuous laughter. When Miss Ford attempted to teach Gordon how to sing and started to question him regarding his diaphragm, they brought down the house. Miss Ford has a good voice, while her partner's is not nearly as bad as for comedy purpose he pretends it to be. For a real laugh manufacturing vehicle, there is probably not a better turn in vaudeville at the present time.

Charles McGood and company closed to advantage in an equilibristic offering that has class throughout. J. Mc.

ROYAL

Some fast work was done on the tight wire by the La Mont trio, more particularly by the young girl, who looked pretty in white tights and a short white dress trimmed with ostrich feathers. The opening song by the woman, while the girl is on the wire, doesn't belong and could be cut, which would make the opening faster and have more of a punch. The act doesn't stall a minute from this point on and was a hit.

Ed. E. Ford got over nicely with his facial contortions and was followed by an act billed as "Baroness de Wardener Hollub," in reality Hattie Lorraine, for we have reviewed the act under the name of Lorraine and Crawford several times. The first number was sung by Miss Lorraine or the "Baroness," decidedly flat. Her second number was true to tone, however, and was a hit. The act went over very well, is cleverly constructed and more cleverly handled.

Margaret Young certainly did a Babe Ruth. She started off rather negatively, but had them going at the finish and had to respond to three encores, stopping the show. Her songs are mostly published numbers, with a tendency to the "blue" and the last one employs the gag about going to bed between eight and nine, used by the late George Fuller Golden, but over the border line for a woman.

The Corinne Tilton Revue closed the first half strong. Miss Tilton made a personal triumph and deserved it, as she is one of the most clever misses in vaudeville revues today and would be an advantageous acquisition to any musical comedy. The act scored heavily and took a brace of curtains.

Charlie Wilson, "the loose nut," did not work in the "Ford" turn on the bill, but did work in the Royal Gascoignes act. In his own turn he clowned and acted foolish, but did not get over until he got into the violin bit. From that point on he was a laughing hit and a riot at the finish. He worked his several points to good advantage and exemplified the line he quoted "A fool there was, by request" for the audience surely requested him to return, and demanded two encores.

The Royal Gascoignes, a juggling act somewhat different from the usual run of such acts, came next. Mrs. Gascoigne looked beautiful in a wonderful dress of iridescent metallic cloth, cut very low, with shoulder straps of brilliants that crossed in the back which, since the dress itself had no back, was very effective.

Charles (Chic) Sale furnished a very good example of the initiative and referendum and the audience attended to the recall. Every character assumed was true to life and wonderful in its delineated detail. Comedy values were carefully considered and well worked out. Sale is remindful of Ray L. Royce at times, and works with the same ease and technical accuracy.

In the next to closing spot, he held them to a man and was an artistic success.

Closing the bill were the El Rey Sisters, who looked well, one in a black velvet student costume, and the other as a mechanical doll. Both, on skates, did a routine and changed to Frenchy, short costumes that were flashy and effective.

They then did a dance showing several intricate turns and twists and finished with a sort of neck spin, but with one girl holding the shoulders of the other. More curtains were taken than is usual with closing acts at the Royal and the act was well liked by those who remained.

The pictures closed a well-balanced bill that had not a weak act and moved with a kaleidoscopic effect that was unproductive of ennui. H. W. M.

ALHAMBRA

Anderson and Yvel, in their sensational skating act, opened the show and did the following acts a service, for they injected speed and go into the bill at the right moment, and the others followed their lead. They offered an amazing routine of skating tricks, closing with a daring, breathtaking, whirlwind wrist and ankle spin that took the house by storm.

Sissle and Blake, colored exponents of harmony deluxe, who occupied the second position were given a reception when they came out and had to take two encores before they went off. They have altered their routine somewhat, the change not being of any importance. They had both parts of the house with them and their reception was the best evidence of their ability.

The third position was occupied by Ethel McDonough, who offered a very cleverly written travesty on the fair sex. The manner of presentation is cleverly worked out, each change being made in a bedroom set, behind curtains, with a light showing through. Slides referring to the clothes being changed are shown and proved laugh getters.

Bert Fitzgibbons, who followed, by sheer force of personality and perseverance, turned a hostile audience into a friendly one and walked off with a good sized hit, after taking an encore. He is ably assisted by his brother Lew, a musician of capability, and, on Monday night, had the aid of a singer, who worked from a box. To the writer, Bert was funnier some two years ago, when doing a single, than he is now.

Ernest Evans and his associate artists, offered an artistic song and dance romance with musical and scenic setting, which was heartily welcomed by a friendly audience. Evans has taken great pains with the staging and presenting of his act and deserves credit for the real picturesque manner in which he has lifted an ordinary song and dance offering out of the rut. For fuller details see new acts.

Following intermission, the audience was given an opportunity to derive entertainment, if such could be got, from the original of Joe Miller's joke book, and evidently found much to enjoy.

Ed and Birdie Conrad's act is, by now, familiar to frequenters of vaudeville theatre, and yet, there is a freshness and sprightliness about it that is encouraging. Birdie is a very sweet young lady and Eddie seems to be improving as a comedian. The act is the same, telling in rhyme several different kinds of love tales and closing with the encore number, which brought forth the usual quota of applause and recalls.

Henry Santrey is a good singer and his musicians are good, as musicians go, but the thing that is outstanding in this act is the showmanship he displays in the arrangement and handling of this act. And therein lies the secret of success. His rendition of numbers is powerful and likeable, his best being the encore "blues" song, a true page from many a life's dairy. They stopped the show and had things all their own way for quite a time. The "king with a temper" bit was a hit, laughingly and from a musical standpoint.

In the mind of the writer, first honors should go to Bernard and Duffy, who, undismayed by the fact that Santrey preceded them, went out and cleaned up a huge hit, declining an encore. The boys started rather slowly, but gradually speeded up, closing with a bang that justified their position.

Everette's Trained Monkey novelty circus closed the show and we must say that the monks stowed them in. They were a laughing success going through their routines perfectly and never once making a bad break. S. K.

BEATTIE CHILDREN MISSING

Bobbie Beattie, ten years old, who plays with his father, Robert Beattie, in the act called "The Three Beatties," and his sister, Flo Ethel, nine, have been strangely missing from their home at 501 West Fifty-first street, since Sunday morning. Beattie fears that his children have been kidnapped and has reported the matter to detectives of the West Forty-seventh street station.

The two children left their home at about nine o'clock Sunday morning to get milk and other supplies from a store in the neighborhood. When they did not return within a half hour, Beattie became worried and went out to find them. His search proved futile, and none of the nearby storekeepers had seen them.

Both are attractive children, but despite this fact, the father cannot understand why they should be kidnapped, as he spends most of his income in educating them, and can afford no ransom. In his vaudeville act another child, Dolly, eight, also appears. Flo Ethel has never been on the stage.

Beattie and the two children in the act came to this city three weeks ago to pass the Summer. Flo Ethel, at the time, was living in Leonia, N. J., with her mother, who has been separated from her husband for the past five years. This child came to stop with her father a few days later. For awhile the father believed that the two children had gone to visit their mother, but found that such was not the case.

Bobbie Beattie is four feet three inches tall, stocky and well built. He has brown hair cut "Buster Brown" style, and wore a blue and white striped suit, khaki sailor hat and white socks. Flora Ethel was wearing a lavender dress, white low shoes and socks. She had no hat.

MARY YOUNG ENTERING VAUDE

Mary Young of the Arlington Theatre, and Harry Gribble, will open at Keith's Boston theatre on August 2, in Barrie's "Rosalind." This will mark Miss Young's debut in the two-a-day. She has just closed a season of thirteen weeks at the Arlington in "The Outrageous Mrs. Palmer," written by Gribble and which will be revived in New York in the Autumn by the Shuberts. Miss Young will probably remain in that act until time to begin rehearsals for the opening of the Shubert play.

DYKEMAN TO BE CLOSED

The Dykeman Theatre, controlled by B. S. Moss and situated on 207th Street, is to be closed on Labor Day, when the Coliseum opens, and be remodelled. The house, at present, contains only orchestra seats, and accommodates 1,400 people. It is a small time combination house.

When the house closes, a balcony will be put in, increasing the seating capacity to 2,400, and the house will be added to the regular Moss circuit, playing three day splits.

FRISCO ENDS ENGAGEMENT

CHICAGO, Ill., July 19.—Frisco and Loretta McDermott failed to cause any great excitement during their engagement at the Green Mill Gardens, with the result that the act only remained there one week. Paul Biese Saxophone Jazz Band has been engaged for an indefinite period. They opened on Wednesday of last week and are proving quite an attraction. Biese is well known here and is popular.

CLAIMS OPENING BUSINESS

Shriner and Fitzsimmons have complained to the N. V. A. that El Brendel, at the Wintergarden, has replaced in his act a piece of business awarded by the N. V. A. to the plaintiff.

The business in question is entering on a dark stage with a search light or light of any kind to look for a coin or any other object supposed to have been lost.

VAUDEVILLE

PROCTOR'S 125TH ST.

(Last Half)

Edna Pierce and Hazel Goff are two instrumentalists who have a neat opening turn. One is very accomplished on wind instruments, being especially good with the cornet, while her partner is a clever piano player and exceptionally good at the xylophone. In addition they both wear becoming gowns and have pleasant smiles.

Alf and Walter Carlton are, in reality, acrobats more than anything else, although they are versatile in the extreme. One is in the middle of a song, when his partner enters and interrupts. Their clowning efforts went over fairly well, but they scored when they did an eccentric dance which involved many difficult tumbling feats.

Fred Sossman and Gladys Stone have a flirtation skit which was well received. During the act, Miss Stone wears a stunning gown, but makes no changes. Also, she has a very sweet voice and scored in several vocal selections. Her partner gets his lighter lines over well and also puts over a nut song to advantage.

Frank Ward presented a monologue in which he tried to show how everyone is crazy, the audience included, for being there, etc. He then presented his two dancing progidies. This bit went extremely well as did his manner of entertaining. Ward camouflages each hand with a little doll in such a manner that his fingers represent their legs. Then, upon a table, he shows how well they can dance, he executing the different steps with his fingers. As a close, he demonstrated how they dance in different countries of the world. His act was a hit.

Johnny Jones and Marion Greenlee have an offering that is filled with trite lines and gets under way very slowly. They portray a couple of vaudevillians involved in an argument and who finally decide to split their vaudeville team. What occasioned more laughs than the lines was the exceedingly long hair of Jones, who furnished many rounds of laughter. They closed well in a song and were rewarded with an outburst of applause. The act, however, should pep up a little at the start.

Frank Wilson, garbed as a golfer, is presumably on his way to the links when he runs across a bicycle. This gives him a chance to do a number of tricks, all of which were well received. J. M. C.

PROCTOR'S 58th ST.

(Last Half)

Sweeney and James opened with some comedy singing and executed a few dances for which the audience showed its appreciation by recalling them.

Josephine Lennard, a diminutive comedienne, had no trouble in scoring heavily in the second position. She has a clever way of doing things and a winning personality. Her act, throughout, is a kid impression and she does it well. She also gives an impression of Harry Lauder. As a close, she sings an Irish song and does an Irish reel, which brought down the house. She went as well as any other act on the bill.

Bernard Wheeler and Adele Potter have an entertaining skit entitled "A Phone Episode." The scene, in two, depicts the show windows of two adjoining shops. In a confectionery store, one of the shops, a girl is found calling her sweetheart on the telephone. He is then seen answering at a phone in the other window. All of their lines went over well. Wheeler is a good eccentric dancer, and with his partner, put over several songs to good effect. They scored heavily.

Miller and Lyle, in their blackface skit, were the hit of the show. Every line took hold and the audience was laughing practically all the time the team was on the stage. As two Southern darkies, in a frigid country, they become involved in an argument about the use of carrying a thermometer. The little fellow is amazed when he hears that one does not know he is cold without the thermometer. He replies that he is cold and knows it now. They have a novelty dance at the end which won them additional applause. During this, they both wear boxing gloves and put on a jazz boxing contest. This hit the audience right and they went off to the biggest hand of the performance.

Charles Mack and Company have a good comedy sketch entitled "A Friendly Call." It concerns two old cronies, one of whom is ill and is being consoled by the other. The form of cheering up the patient won laugh after laugh, the visitor observing how difficult it would be to bring a coffin up the winding stairs. The patient is about to succumb when he hears the strains of a bagpipe in the hands of his friend. He then starts to jig and recovers rapidly, requesting the return of the money he gave his cheerful friend when he thought he was about to die.

The Rose Review closed the vaudeville part. The act is made up of two girls and a boy. The girls are exceptionally good dancers, while their male partner sang in good voice. J. M. C.

SHOW REVIEWS

AUDUBON

(Last Half)

Roy Harrah and Company, a skating act, is opened by Harrah in "One" with a few remarks. The drop is then taken up and a number of graceful figures are done on one skate. The girl is afterward announced as a school teacher, though why, is hard to say. Surely the way she is dressed when she makes her appearance does nothing to carry out the idea.

In a short costume of cerise, trimmed with white, a bodice of spangles and an underskirt cut in scallops and with white stockings and shoes, the "and company" looked neat and nifty, but not like a school teacher. A double skating routine was then followed with some spins and whirls by Harrah. They won applause. The announcement of the neck-spin for the finish is unnecessary and weak. The neck-spin, with the volplane effect, was strong and won recognition.

Charles Gerard, formerly Lieut. Chas. Gerard, a one-armed man, played the piano with much better effect than many we have heard who had the use of both hands. His first number was Nevin's "Rosary" and showed good tone. A couple of songs were then used and the chorus of one was sung by a girl "plant" in a box, who looked neat in a hat of blue and a dress of coral and white alternating in longitudinal stripes. For a finish, part of the Rachmaninoff Prelude was played and segued into several popular published numbers, which registered so strongly that Gerard nearly stopped the show in the second spot and was forced to take a bow after the piano was removed and the lights put up for the next act.

Lee Beggs and Company, in a sketch showing two old people engaged in a fake quarrel to show their married daughter and her husband the futility of quarreling, got a number of laughs and some applause. The act seems long and drags in places.

Cardo and Knoll open as two Italians and display good voices, which blend well. The man then sings "Somewhere a Voice Is Calling" and the girl returns and sings "Caroline," which has not been heard for some time, displaying an exceptional coloratura. This number was a riot, but the woman would be lots more effective if dressed more becomingly than in a tailored suit. Her hat does not become her either, and is certainly not a stage hat. An evening gown or costume would improve her one hundred per cent. The talk that follows is very weak and spoils the act. It should be omitted. The prison scene from Il Trovatore, sent them over at the finish, strong.

Price and Bernie went over well, although Miss Price's voice did not seem as strong as usual.

Sascha Piatova and Natalie Ferrari and Company closed. See under New Acts. H. W. M.

HARLEM OPERA HOUSE

(Last Half)

Willie Hale and Brother have a good juggling act. They presented a fast routine, with never a miss, and were appreciated.

Boland and De Varney, composed of one blonde and one brunette girl, opened with "Tiddledewinks," which was a hit. A dance followed and a published number was used. The blonde finished the act as a single, when reviewed, with another published number. The act, no doubt, was cut as it was a supper show.

Sully and Houghton were a hit with a number of songs and dances. During the course of the act, many stage hands and performers were seen walking around as the drop was not masked on the stage right. As this detracts and is of rather frequent occurrence at this house, it might be remedied.

Larry Harkins and Company, four men who play piano, drums, banjo and violin, with one doubling a second piano, played published numbers and the violinist did a solo with a one-string rendition of "When You and I Were Young Maggie" which was a hit. The one playing the Grand piano hits the pedal with his foot with such emphasis that the impact makes a noise which can be heard plainly, is decidedly annoying and dectracts.

Chris Richards, sang, danced, did some stunts and clowned. The business of putting a lighted match in a pistol and then looking down the barrel with an explosion in the wings and then showing of his blackened eye might be omitted. It scares the women and gives the younger element ideas that would be better buried in oblivion. Richards is light on his feet and a good eccentric dancer.

Toney and George with their acrobatic feats, closed, and got over fairly well. H. W. M.

JEFFERSON

(Last Half)

The Margy Duo, specializing in handstands and drops, which they perform well, opened the show. Their long suit in this line is endurance and speed. The man performed some strong arm feats with the woman, which served to display his muscular development and they closed with a sensational forward hand drop by the man.

Marguerite Calvert, the dancing violinist, occupied the number two spot, which she held down rather creditably. She dances well and plays likewise, scoring a good-sized hit. She will be reviewed in full in the New Acts department.

"Flynn from Lynn," presented by Charles Drew and Company, falls short of the mark set for it. There seems to be something about this talky, nonsensible skit that, while you laugh at some of it, after it is all through you are disappointed. It is supposed to deal with a man by the name of Flynn, who comes from Lynn, and his troubles with a sassy one-horse town passenger agent.

Frankie Fay, syncopated singer, was number four. She offered a routine of ballad, blue and comedy numbers which sent her over for a hit. She is a little woman with a big voice and makes the most of it. Her songs are well chosen.

Lorimer and Carbrey, in a song, dance and story divertisement, followed. Dancing is their long suit, and it was upon this point that they scored most heavily. Miss Carbrey is petite, cute, pretty and shapely, which is some combination. Lorimer is a corking good eccentric stepper and in this respect his partner is not far behind him. They did remarkably well, for, despite the hot weather, they worked hard and put their act over with a bang.

Lorraine and Crawford, presenting "Fifty-Fifty" scored a huge hit with their comedy and singing. The turn deals with a vampire who has vamped so successfully that several men have killed themselves over her. Along comes this fellow and reverses the order of things, making the vampire love him. The turn has a great comedy ending.

Pearl and Whalen were the comedy hit of the show and deserved it. They are doing Dutch and straight and the way they handled their material and made the laughs flow, was a treat. For a detailed review see New Acts.

Charles McGood and Companay, in an acrobatic novelty, in full stage setting, closed the show. The act works smoothly and the people in it conduct themselves easily.

"The Deep Purple," a Walsh feature, was the screen attraction. S. K.

PROCTOR'S 23RD ST

(Last Half)

Kafa and Stanley, two men, one attired in female costume, do a slack wire act in which one end of the wire is held in the teeth of the "woman," while the other partner does a number of the usual feats, finishing with a fast spin on a rope. It is a good circus act.

Boggs and Pinkston, an old G. A. R. character and a girl, open with the girl seated on a bench reading a paper. The soldier then enters and takes off his shoe, showing a hole in his stocking. There is some talk and the soldier takes a dose of medicine from a bottle. The girl then sings a part of "Carrissima" with no music in the orchestra or in her voice. The act then stalls for quite a number of minutes with a lot of uninteresting disconnected conversation, which, although "hell" was used a couple of times, didn't get a ripple and was decidedly funeral. Such antiquities as "Did you run at the Battle of Bull Run?" "Well, those who didn't are there yet," were employed. For a finish, none too soon, the orchestra played "Marching Through Georgia" and the man walked off.

Harry Conley and Naomi Fay in a special set which was effective, have some talk between a country girl and a boy who comes to visit her in a motorcycle with a sidecar attached. The finish was good for hands and they took a number of bows in one. This act will be reviewed under New Acts.

Charles Kenna, with the same act he has done for years, interested. Instead of "The Rhinewine Telescope," his concluding song is now called "The Brand New Telescope." Otherwise, the act is practically the same.

Erwin and Jane Connelly were a decided hit in their laundry act which is very well written. The emotional work of Miss Connelly is far above the average in vaudeville, and many were seen drying their eyes, which is going some for 23rd street.

Raymond and Schramm sang a number of published songs and took an encore. They were followed by the Breen Family, reviewed several times, who closed the show. H. W. M.

KEENEY'S

(Last Half)

The amusement commenced with an exceptionally well rendered overture by the orchestra, following which the vaudeville unravelled itself in the following manner.

Mattie Quinn, a cute little miss, with a lot of personality, a wonderful smile and excellent dancing ability, beguiled the hot and weary spectators with a singing and dancinig offering which was heartily encored. If one of the singing numbers was cut out and a dance substituted, the act would go even better still.

Adams and White, two colored boys who offered the usual negro comedy and some corking good dancing, occupied the second position. They got laughs galore and applause in plentiful amount.

Whitney and Wilson, in song, comedy and a little dance, were third. Miss Whitney works from the audience as a spectator, disturbing Miss Wilson, who is singing. Ensues the usual, "well, come on up here if you think you are better than I am," which challenge Miss Whitney accepts, demonstrating that she can sing, play and dance as well as any one, despite her proportions. Miss Wilson looks well, sings well and dances with lots of pep. They scored riotously.

Baldwin Blair and Company, in their comedy classic, closed the first half of the vaudeville bill. The turn tells of two people from one town, a boy and girl, who are accidentally thrown together and end by making a match of it. The act was a riot of laughter all through. It is exceptionally well acted.

Following the news reel, O'Brien and the Shelle girls offered a singing, talking and dancing act of the stereotyped order. The singing and dancing are very good, the comedy medicore. They scored a good-sized hit in the position they occupied.

The Otto Brothers were the hit of the show, with a burlesque on the modern vaudeville actor. In their turn, they paraphrase four of the most frequent and indispensable acts of vaudeville, the ballad singer, the opera duo, the dancing team and the sidewalk comedians. They stopped the show, and, one of them, had to come back for an extra bow after the other act had gone on.

Pedrina's Baboons, three in number, closed the vaudeville. Padrina does a few risley stunts and, in one or two, the monks take part. He also puts the animals through some good tricks, which brought applause from the large audience.

Olive Tell, in "A Woman's Business," closed the program. S. K.

CITY

(Last Half)

Mr. and Mrs. Dolly, presenting a shadowgraph act, started the entertainment off very nicely, receiving a good amount of applause for their work, which was clever and amusing.

Callan and Kenyon, two men attired in business suits and equipped with voices that have much more power than is needed, occupied the second position. Their offering consisted of a number of popular tunes rendered as solos and duets. The best thing in the entire act was the echo effect used in the rendition of a ballad. They are becominig too loud, which is a common fault with such acts.

Norton and Nichols, following a singing act, put their own over with a bang that redounded to their surprise and pleasure. They were called upon for an encore, to which they replied. The turn is a singing and comedy skit, with a few steps thrown in at the conclusion for good measure.

Duncan and Lynn offered a comedy and dancing act, portraying rube characters. Taking into consideration the heat and the work they had to do, credit is due them for their success. See New Acts.

"The Miracle" is not a sketch nor a magical illusion, but merely a demonstration of mind reading or mental telegraphy.

A tall, elderly looking woman, comes on the stage singing a number. An elderly man, with the accent of a German professor, announces the type of act that is to be done. He goes through the audience, asking for the names of songs, and, without a word between them, the woman plays the song named, the "professor" then asking the audience if the song was right. It was interesting and almost amazing to watch this act, which scored.

Mel Klee, with his patter, songs and intimate comedy, was the hit of the show. Giving credit where it is due, Klee stopped the show on Thursday afternoon, a performance which the writer didn't think possible. However, Klee is funny, sings well and knows how to handle an audience.

Louise and Mitchell, in a singing, dancing and acrobatic act, closed the vaudeville performance. Louise handles her male partner with apparent ease and abandon and works snappily in the bargain. They did very well, holding in the large audience, which, strange to say, gathered on Thursday.

Mollie King, in "Women Men Forget," was the feature. S. K.

VAUDEVILLE

YULE AND RICHARDS

Theatre—*Proctor's 23rd St.*
Style—*Song and Dance.*
Time—*Fifteen Minutes.*
Setting—*One and a half.*

At the rise of the curtain in a setting of one and a half, a couple is found seated on a sofa. They rise and go into a dance. Richards is garbed in a tuxedo, while Miss Yule wears a pretty cerise colored evening gown.

Following their dance together, Richards enters and does some eccentric stepping, which was fairly well received, although he did not seem to have his heart in the work, due, probably to the fact that it was the supper show and there was a slim audience. The girl then enters and does a dance alone, which was applauded, as she is very nimble and has a sweet smile.

Following her dance, they again double and go into another dance. This is followed by several songs, accompanied by steps. The act depends, in the main, on the ability of the duo to dance. In this department they are up to the average, although none of their steps is extraordinarily clever. As a close, Richards enters and renders a popular air on a saxophone, at the end of which they do some fast stepping. This closing bit got them over to a good hand. The act, however, needs a little speeding up in the beginning before it can be assured of success. J. Mc.

THE FOUR ORPONS

Theatre—*Proctor's 23rd St.*
Style—*Tight wire.*
Time—*Six minutes.*
Setting—*Three.*

The Four Orpons do a number of feats on the tight wire that show class and ability and are remindful of the Holloway Trio in the manner of their presentation. The woman looks well in tights and is of material assistance. The feat of walking the wire tandem, with a strip from the shoulders of the man to the shoulders of the woman, on which was balanced the other partner, was rewarded with applause.

Comedy by the comedian was good for laughs, as he has dressed up several old tricks, especially the one of the moving barrel, in which it appears he is sitting. A duck is harnessed in front and it gives the appearance of the duck drawing the barrel, with the comedy expose at the finish. The "bumps on the legs," is very old and not funny and could be omitted.

At the finish of the act, the comedian is seen flying across the stage on a not very invisible wire, holding the duck, which is flying, in front of him. It is a laugh. The act seems short. H. W. M.

BRUNO KRAMER TRIO

Theatre—*Proctor's 58th St.*
Style—*Acrobatic.*
Time—*Ten minutes.*
Setting—*Full stage.*

The Bruno-Kramer Trio is composed of two men in white flannels and sport shirts, and a slender little blonde-haired girl in a short dress. The men in the act perform most of the stunts, which are done on rings. One of the two has a good pair of arms and won a hearty round of applause as the result of a slow pull-up on the rings, followed by a number of exceptionally slow dips and ending with a slow descent.

Most of their stunts are of the usual run, but go over because of the personality of the pair and the manner in which the girl blends into their offering. For a close, they have a novel bit, which is effective because of the frail stature of the girl. Instead of the trio skipping off, the girl lifts both men from the ground and, tucking one under each arm, carries them off. J. M.

NEW ACTS AND REAPPEARANCES

(Continued on Page 26)

FISKE AND LLOYD

Theatre—*Proctor's 58th St.*
Style—*Skit.*
Time—*Fifteen minutes.*
Setting—*One and a half.*

Before a pretty setting in one and a half, a chap in a tuxedo is found in the act of proposing to his lady love. The couple then goes into a song before a drop in one, and follow this up with some chatter in which he implores her to marry him. There is a lot of stuff about his prospects, some of it new and some of it old, but all of which went over due to the personality of the team.

Lloyd has an exceptionally good voice and his singing took the house. The girl also sings well and acts as a perfect foil for the comedy of her partner, all of which is subtle and not of the nut style.

When the girl finally agrees to marry him, they decide to go to China on their honeymoon. The next scene is in three, depicting their home in the Far East. They sing a Chinese number and get off some more chatter. Lloyd's impression of a hop addict won him a hearty hand in this bit. He then tried some burlesque stuff as a magician. This bit might be left out to advantage, as it slows up the piece. The girl then says that she wants to go home and they finish with a duet, scoring heavily. The act is a good one, well staged and well presented. J. Mc.

FREED, RAYNOR & CROSSBY

Theatre—*Jefferson.*
Style—*Comedy trio.*
Time—*Fourteen minutes.*
Setting—*One, ordinary.*

The turn opens with the "straight" man entering, singing. During the number, he is disturbed by two men coming down the aisle and creating a disturbance by peddling candy, etc., an old opening with a new twist. One of the men works as a "Wop," the other as semi-Jew-semi-nance, a peculiar combination. The latter, using a "pug-nose" make-up, does all the laugh-getting of the turn and does it well. He is a clever fellow and utilizes every little remark, gesture, etc., for effect. He possesses, also, a peculiar laugh, which comes in for some good use. The turn consists of bits of business, coupled with well rendered vocal offerings by the "Wop" and "straight," concluding with a calliope-like effect on a yodel number, which sends the act away with a bang. S. K.

ARTHUR AND KEITH

Theatre—*Jersey City.*
Style—*Song and dance.*
Time—*Fifteen minutes.*
Setting—*One.*

Before a drop in one, depicting a scene at the seashore, a chap in white flannels enters, followed soon after by a girl in a chic and attractive bathing costume that would ruffle the eye of the most sedate beach censor. They then indulge in a flirtation bit, following which she goes off to change her costume.

By shadowgraph, the girl is then seen changing from the bathing suit to street dress. Her partner, Keith, in the meantime, sings a ditty which is apropos of the different things she takes off and puts on. Her change completed, the curtain rises to a setting in one and a half, before a satin drop.

Both Miss Arthur and Keith sing well and dance above the average. Their line of chatter during and after the flirtation bit is well rendered, and the act has plenty of speed. J. Mc.

PEARL AND WHALEN

Theatre—*Jefferson.*
Style—*Comedy act.*
Time—*Eighteen minutes.*
Setting—*One.*

Pearl and Whalen, the latter of whom was formerly with the Will Morrisey Revue, are offering a comedy turn that is one of the real treats of the season. Pearl works Dutch, much on the style of Sam Bernard, Louis Mann and others, but is more robust in his manner of delivery and works with more speed than the others usually utilize. Whalen, working "straight," possesses a good voice and knows how to work up to Pearl when the latter does impromptu comedy.

The act consists of some very funny bits of business and gags, a lot of them old, but so disguised and worked out that they are bound to get a laugh from even the oldest peruser of Joe Miller's books. These bits and pieces are too numerous for detailed mention but, for instance, the Dodge Brothers bit, which has been done to death, is so handled by them as to have made the orchestra laugh when reviewed. The writer could go on and tell of a dozen similar bits. Were this team minded to, they could soon find themselves playing the big time circuits, for without a doubt they would be a treat to vaudeville, inasmuch as they are genuinely funny and have a real comedy act. S. K.

SHAW AND LEE

Theatre—*City.*
Style—*Dancing duo.*
Time—*Fifteen minutes.*
Setting—*One.*

This team has only one thing to recommend it as being in any way better than the usual number two spot dancing team and that is its singing ability, exceptional for dancers.

They open with a song about being from New Orleans when in the U. S. A. and a native of whatever land they happen to be in at the time. This is followed by some double stepping, a la the dancing team style.

Some single and double stepping, of ordinary but good execution, follows, after which some attempts at comedy are made. They mean well, but their efforts in this direction, when reviewed, were nil and absolutely fell flat. The boys should stick to their singing and dancing and they will find themselves in demand as a number four spot turn on the better small time. On the big time, they would probably get number two spot. S. K.

MARGUERITE CALVERT

Theatre—*Jefferson.*
Style—*Dancing violinist.*
Time—*Twelve minutes.*
Setting—*One, plain.*

Marguerite Calvert has been doing this style of act for a long time, the newness in this turn being the gown, numbers and dances. Attired in a pink, summery gown, with shoes and stockings to match, she enters right and plays a number while dancing. At the conclusion of this, she plays several selections "straight." Her playing sounds better at these times than it did otherwise. She concludes with another dancing number in which she executes some very difficult high kicking and fancy steps.

The fault with the turn is that it seems to be hastily put together. Undoubtedly, when she has been working it awhile, Miss Calvert will get into her old stride and soon be hitting it up on all six cylinders. It should not take her long to do so. S. K.

WOLFE, HENDERSON & CO.

Theatre—*Proctor's 125th St.*
Style—*Dancing and singing.*
Time—*Fourteen minutes.*
Setting—*Special.*

A girl is discovered posed against a dark background in a frame painted on the set. The man, as an artist, is seen just giving the finishing touches to the supposed painting. He falls asleep to the music of "Dreaming" when the girl steps out of the frame a la Patrice.

The idea was not acted out very well, nor carried through the act. It is hard to accept the fact of a painting coming to life and a line, used a little later in the act, "What time do you want me to pose tomorrow," indicates that the girl is the artist's model. If she is the model she can hardly be the painting coming to life and vice versa. This part of the act shows faulty technic.

The man, in a typical musical comedy voice, then put over a number, following which there was a double number and a dance. The girl looked well in a simple gown of Alice blue and a straw hat trimmed with black velvet and pink roses.

The man asks the girl to have tea and calls, off-stage, to the maid to be careful with the china. The effect of the crockery breaking, off-stage, was very poor. The maid, who then entered with the tea wagon, neither looked nor acted the part. Her skirt was too long and, instead of looking trim and neat, she looked careless and sort of "sloppy." She had no poise nor carriage and was amateurish, although she spoke her lines clearly and with good enunciation and force. A line about the drys and wets and "leave it to the baby—the wets will win, and your wife will soon change the baby's politics," is coarse and should be cut.

The man then did a single number and the girl returned in a short blue dress trimmed with white feathers, with a white collar around her neck of the same material and also an armlet. A headdress of blue ribbon and a pom-pom of feathers set the whole off well, although the girl hasn't much figure for the short dress.

"We're Going to Have a Jazzy Wedding Day," sung double, didn't get over and a double dance which followed, just went fair. The girl then put on a yellow satin semi-military coat and cap, and the man returned with a similar coat and cap. With two gun stocks they then do a sort of military dance, which was weak.

The act looks new, needs a lot of playing and considerable revision before it can play the better houses. H. W. M.

ANDRES AND COTTER

Theatre—*Proctor's 23rd St.*
Style—*Acrobatic.*
Time—*Nine minutes.*
Setting—*Full stage.*

Andres and Cotter have an acrobatic turn that never touches any high spots and is nothing more than fair.

At the rise of the curtain, a girl is seen in a chair reading a magazine. A dapper chap enters and, after removing his hat and coat, dives over four chairs to a table, upon which he lands, perched on his hands. He then climbs to the peak of five chairs, piled pyramid fashion, on a table, where he does a few balancing feats. The girl announces that his next offering will be an impression of Bert Melrose in his famous table fall. Cotter then places four tables, one upon the other, and sits perched in a chair upon the top one. He starts to sway and finally does a fall. As executed by Melrose, this bit was good for round after round of laughter, but the stunt, as rendered by Cotter, hardly got a giggle. That is all there is to the act, and it received only a smattering of applause. J. Mc.

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

FAIRBANKS SEEKING SITES FOR EUROPEAN PICTURE THEATRES

Explains, in Paris, That That Is the Object of His Trip—Expects to Have Scheme Working By October—Chaplin in on Idea—Sailing Back 21st

PARIS, July 16.—Business pure and simple was the paramount reason that brought Douglas Fairbanks and his bride, Mary Pickford, to Europe, according to a statement made by the American film actor on his arrival here today. His principal object in coming to Europe, he intimated, was to look over the ground for a scheme of starting a huge moving picture theatre enterprise on this side of the Atlantic, with houses in the chief cities everywhere.

Fairbanks said that he hopes to have the scheme in working order by October at the latest, and that Charlie Chaplin, as well as Mary Pickford, will be associated with him in the venture. As yet he could not give precise locations of the houses, but he cited as likely spots, The Hague, Amsterdam, Rotterdam, Berlin, Coblenz, Frankfort, Lucerne, Zurich and Paris. For the time being, Italy will be left out.

The honeymoon couple succeeded in making their entrance into the French capital unheralded, although crowds thronged the boulevards with eyes turned upward in the expectation that they would swoop down from the sky in an airplane. Instead, Mary and Doug arrived on the Nice express and stole quietly down the side streets to the seclusion of the Hotel Crillon, where they are stopping. Both of them were fatigued by their long motor trip through Holland, Germany, Switzerland, and Italy. They will have five days in Paris, broken only by a proposed airplane trip to Brussels, and will then sail for New York on the Olympic, which is due to leave Cherborg July 21.

PARIS HAS AMERICAN THEATRE

PARIS, France, July 17.—The American colony here is to have its own theatre, conducted along the lines of a "little theatre," with intimate courses in art, drama, poetry and stage work, as part of the plan. The first bill to be presented at the house, known as "La Musette," will include "Les Flores du Mal," and "A Modern Harliquinade." During the Summer, performances will be every day at four o'clock, except Saturday and Sunday.

A new bill of plays will be given every week for the next twelve weeks. La Musette repertory will include: "The Tragedy of Nan," by John Masefield; "Job," by Colin Clements; "The Smile of Mona Lisa," by Jacinto Benevente; "The Weeping Willow Tree," by S. Walker, a new play by Lord Dunsany, and "The Unknown God," "Three Beggars of Suk-el-Garb" and "Edessa," by Colin Clements.

The members of La Musette Theatre include Mrs. Richard Mansfield, Effie Toy, Elizabeth Thompson, of the Old Vickerage Theatre, London; George Sebastian, of the Comedie Francaise, Lt.; Bob Baddy, of Harvard University; Captain Bruce Hopper, of Oxford University, and Albert Latscha.

CLAIMS GOLDEN BATH TUB

PARIS, July 17.—The famous golden bathtub belonging to Prince Elisseioff, a Russian, said to be the scion of a long line of royalty, will remain unsold for a time despite the efforts of the prince to get rid of it and the desire of scores of nouveau riche bidders to pay as much as $10,000 for it.

Hardly had the prince decided that a morning dip in a golden lined tub was unnecessary than Mlle. Brezil, a theatrical artiste, stepped into the breach and demanded the tub in lieu of debts accrued during a long period.

Recently, the prince decided to break off all platonic bonds with Mlle. Brezil. He did and married a wealthy widow. As the cost of living increased he decided to dispense with his method of bathing. The tub was to be auctioned, but the actress asked the court to turn it over to her in payment of her account. The French judges have decided that the question of priority of her claims, against which the prince is objecting, would have to be decided first.

PRINCESS MAKES DEBUT

LONDON, July 18.—Princess Obolensky Yourievsk made her English debut as a concert singer, at the Queen's Hall this week and, in a mezzo voice, sang a number of English, French and Russian songs that were enthusiastically applauded.

OPERA STAR INJURED

BERLIN, July 14.—Mme. Claire Dux, a Swiss by citizenship, although she has made her career as a singer in the greater opera houses of this country, and who was to soon tour America in a concert and song recital, under direction of the Wolfsohn Bureau was seriously injured today in a collision between an automobile and a street car. A girl companion was killed.

Mme. Dux was due to reach New York in October, and, although not engaged by the Metropolitan or Chicago Opera Company, was expected to appear as a guest while there in roles in which she has been a reigning success in Europe.

BUTT WINS DECISION

LONDON, Eng., July 17.—Sir Alfred Butt was the victor last week in a law suit brought by Boris Said, a Russian, charging that Butt had refused him admission to his theatre. It developed during the case that Butt and Said had had some disagreement regarding the production of "Monsieur Beaucaire," in which Said was interested and that, in order to purchase tickets to see if he was being cheated or not, Said had used another man's name. He repeated this in securing tickets for "The Whirligig." Butt alleged, and, according to his license, Butt had a right to revoke the ticket after Said broke the rules.

EMERSON THANKS BRITISH

LONDON, Eng., July 17.—John Emerson, newly elected president of the American Actor's Equity Association, thanked the British actors for their aid during the recent actor's strike in America, at a meeting of the Actor's Association which he recently attended. He was very warmly received by the meeting, and spoke of consolidation of all actor's organizations.

AMERICANS LEAVE FOR HOME

LONDON, Eng., July 17.—Aboard the *Baltic*, which sailed today for the United States, were Tex Hendricks, the Sherlock Sisters and Clinton, who have been appearing here for the past eighteen months. They have return engagements booked here in the fall.

WOMEN CLOSE "EAST IS WEST"

LONDON, Eng., July 17.—The run of "East is West" has been cut short because several lines in the play were objectionable to women organizations. The lines in question were those which referred to women as chattels.

GERTRUDE ELLIOTT SCORES

LONDON, Eng., July 17.—Gertrude Elliott, the American actress, scored one of her greatest triumphs recently in the production at the Court Theatre, here, of a play called "The Old House," taken from Mrs. Dudeney's novel "Candle Light."

The story is that of a nervous, high strung, temperamental woman, Edith, in love with Edward, who is serving at the front. For some reason, Edward's letters stop coming and Edith, after five weeks waiting, marries Capt. Whitebrair, of the Navy, and later a child is born, Whitebrair believing it to be his, although Edward is the father. Edward then returns from the front and finds Edith married. He falls in love with Capt. Whitebrair's sister, after a while, and they are about to be married. Edith is now in a quandary whether to divulge everything or not. She has a dream, in which the spirit of the house, which is believed to be haunted, appears and shows her what would happen. She sees the two men killed in a battle over her and five lives ruined. She awakens to find herself screaming hysterically in her husband's arms, not having as yet confessed, at which point the play ends.

In the cast were Malcolm Cherry, Frederick Warlock, Gertrude Elliott, Suzan Glaughton, Lois Stuart, Maud Buchanan, Ann Turner-Robertson, Claire Greet and Sussanne Sheldon. The piece was produced by Madge McIntosh for Edward Pryce.

LONDON LIKES "ALLAH"

LONDON, Eng., July 17.—Arthur Collin's revival of Robert Hichen's and Mary Anderson's play "The Garden of Allah," taken from Robert Hichens story of the same name, has been given a most cordial reception by London audiences and critics, they declaring that never in the history of the stage have scenes of Africa and its great desert been so realistically depicted.

All of the critics have agreed that the scenic perfection of this revival is the "master work of a master." Godfrey Tearle played the leading role of Androvsky, supported by Madge Titheradge as Domini and a cast including Basil Gill, Arthur Lewis, Gordon Harker, Denier Warren, Caleb Porter and Petita Bobadilla. The production, put on at Drury Lane, has been lavishly and elaborately provided with every detail necessary to make it a success.

LAUDER DOING FILMS

LONDON, Eng., July 16.—A report has reached here that Harry Lauder, who is touring South Africa at present, is doing film work for the African Film Trust, Ltd., and that he has completed half of a picture called "The Emmigrant—or the Wooing of Jock Kyle," half of which is laid in Scotland and half in Africa. Lauder is to continue his film work when he returns to this country.

REHEARSE "A NIGHT OUT"

LONDON, Eng., July 17.—Grossmith and Laurillard have acquired the rights and are now casting prior to rehearsing of a new show called "A Night Out," a musical version of the celebrated play. The piece, when ready, will go into the Winter Garden.

REJANE THEATRE CHANGES

PARIS, France., July 17.—The change of name of the Theatre Rejane, to "Theatre de Paris," has been made because Mme. Rejane willed it so, as her will specifically stated that the theatre was not to retain her name after she died.

REA BUYS COCHRAN LEASE

LONDON, Eng., July 17.—Alec Rea has purchased the lease held by Charles Cochran over the St. Martin's Theatre. The lease has seventeen years to run. The Reandean company still retains its managership.

"BROWN SUGAR" LIKED

LONDON, Eng., July 15.—Among the many shows produced in the provinces during the past month, few if any have achieved the success scored by the comedy "Brown Sugar," from the pen of the late Lady Lever. It is a comedy with a moral back of it, and teaches a lesson in deportment.

The story is this. Lady Sloane, newly wedded wife of Lord Sloane, is an ex-chorus girl and disapproved of by her haughty mother-in-law and friends. When the family meets and starts living together, there ensues the usual battle between the high bred snobbery of the lord and the plain everyday humanness of the ex-chorus girl wife.

However, finally, in a mixed deal in which marked black cards figure, the chorus girl proves to be the best of the lot and the once snobbish family of the lord becomes very sociable and agreeable, all ending happily.

So far, the reviewers have been very enthusiastic over the play and players, the latter of which include Eric Lewis, Herbert Marshall, Martin Walker, Henriette Watson, Gladys Harvey, Edna Best, Margaret Halsten, Martyn Rolland, Mathew Forsyth, Dennis McGil, Gladys Newton, Eugene Leahy, Louise Hampton and Seymour Baird. The play was produced by Leon M. Lion, who is acting in behalf of the relatives of the late Lady Lever.

REINHARDT HOUSE DRAWS

BERLIN, Germany, July 16.—The theatrical season here, which has been in a way the most successful in the history of the stage, has had, among its innovations, Max Reinhardt's great amphitheatre, and its spectacular melodramatic productions. From the first day it opened, business at this house has been phenomenal and larger audiences were entertained than in any of the remaining Berlin houses for the entire season.

SONG MADE INTO PLAY

LONDON, Eng., July 17.—A new show was produced at the Lyceum Theatre here, in which Chevalier, the comedian, is featured and which is a development of the "My Old Dutch" song famous so many years ago. The number has been incorporated into the new show, which has been enthusiastically received.

FAGAN PLANS FOR THREE

LONDON, Eng., July 17.—Bernard Fagan is to produce a version of Shakespeare's "Merry Wives of Windsor" next season, and a new play called "The White Headed Boy" an Irish play by Lenox Robinson, with Arthur Sinclair, Marie O'Neill, and Sara Allgood playing the leading parts.

END "TIGER, TIGER" TROUBLE

LONDON, Eng., July 16.—The recent disagreement between Edward Knoblock and John Pollock over the title "Tiger, Tiger," as applied to a play, has been amicably settled. Pollock has renamed his play "In the Darkness of the Night," but not until after the run of "Tiger, Tiger" had ended.

HAWTREY RECOVERS; WORKING

LONDON, Eng., July 17.—Charles Hawtrey, who, for some time past, has been seriously ill, has recovered his health and is now rehearsing for a new show to be produced by Gilbert Miller.

ACTS PLAYING IN AFRICA

LONDON, Eng., July 17.—Among the recent draughts of players who left for South Africa, are Lolette and Lord, Ridiculous Recco and Graham and Cullen. They are playing the African Theatre Trust Time.

HASKELL ARRIVES IN LONDON

LONDON, Eng., July 19.—Jack Haskell, producer for the Williamson Brothers, arrived here this week from Sydney, Australia, and will spend a month here prior to sailing for New York.

(Foreign News Continued on Page 25.)

BURLESQUE

COLUMBIA GIVES OUT ADVANCE TIME

SOME TO AWAIT REGULAR OPENING

The preliminary time for the shows on the Columbia circuit is given below. Most of the shows have one or two weeks, but there are a number which will open on the regular time, August 23.

Those which have the time are the "Bostonians," Casino, Boston, week of Aug. 16; "Twinkle Toes," Gayety, Buffalo, week of Aug. 16, opening the Saturday night before; "Girls From Happyland," Gayety, Detroit, week Aug. 15; "Roseland Girls," Columbia, Chicago, week Aug 15.

"Girls of the U. S. A.," Lyric, Dayton, week Aug. 9 and Olympic, week Aug. 15; "Abe Reynolds Revue," Empire, Toledo, week Aug. 9 and Lyric, Dayton, week of Aug. 15; "Twentieth Century Maids," Empire, Toledo, week of Aug. 15; "Bowery Burlesquers," Gayety, Pittsburgh, week Aug. 9 and lay off week Aug. 16.

"Social Maids," Gayety, Washington, week Aug. 8, and Gayety, Pittsburgh, week Aug. 16; "Sporting Widows," Hurtig and Seamon's week Aug. 9, and Gayety, Washington, week Aug. 16; "Folly Town," Palace, Baltimore, week of Aug. 16—the show will open the Saturday night before. "Maids of America," People's, Philadelphia, week of Aug. 16; "Hastings' Big Show," Hurtig and Seamon's, week of Aug. 16; "Powder Puff Revue," Empire, Providence, week of Aug. 9 and the Gayety, Boston, week of Aug. 16.

"Jack Singer's Show," Bridgeport, week of Aug. 9 and the Empire, Providence, week of Aug. 16; "Jollities of 1920," Perth Amboy, Plainfield, Stamford and Bridgeport, week of Aug. 16; "Flashlights of 1920," Orpheum, Paterson, week of Aug. 10, opening on the Saturday night before.

"Lew Kelly Show," Miners, Bronx, week of Aug. 16, opening the Saturday night before; "Step Lively Girls," Gayety, Newark, week of Aug. 16; "Best Show in Town," Empire, Brooklyn, week of Aug. 16, opening the Saturday night before; "Hip Hip Hooray Girls," Gayety, Boston, week of Aug. 9 and the Columbia, New York, week of Aug. 16.

DANIELS TO CHANGE

ST. LOUIS, Mo., July 18.—Chas. Daniels will not manage the Gayety Theatre, here, this season. A new manager will be appointed by the Columbia Amusement Company before the season opens. Daniels has another theatrical venture in view.

WELLS SUCCEEDS SCOTT

ST. PAUL, Minn., July 18.—Al Wells will be the new manager of the Gayety Theatre, this season, playing attractions of the American Burlesque Association. He succeeds Walter Scott.

MINER WON'T BE THERE

NEWARK, N. J., July 17.—Tom Miner will not manage the Empire Theatre here this season. Fred Follette has been appointed instead. The Empire plays the shows of the Columbia Circuit.

INGENUE NEARLY DROWNED

While bathing in Asbury Park last Sunday, Florence Pointer, engenue, was caught in an undertow and swept out to sea. She was rescued by a life saver as she was going down for the third time.

LANG IN ATLANTIC CITY

ATLANTIC CITY, N. J., July 18.—Harry Lang, featured comedian of the "Lid Lifters," is spending a few days here with his mother before starting rehearsals.

HENRY KURTZMAN RESIGNS

Henry Kurtzman, for many years manager of the Gayety Theatre, Pittsburgh, handed in his resignation to general manager Sam A. Scribner of the Columbia Amusement Company, last Wednesday. Dan Fruery, treasurer of the house the past eight years, will succeed him as manager when the season opens.

Kurtzman resigned to accept the position of general manager of the Hyde and Behman Amusement Company and will make his headquarters in New York in the Aeolion Building, where the offices are at present.

LEAVING TO REHEARSE

Harry Bernard will open at Kahn's Union Square next Monday for three weeks. He replaces Harry Bently, who closes to go into rehearsals. Billy Hoberg will open at the same time, taking Harry Keeler's place, who also goes into rehearsals with a road show. Lillian Bell opens August 2, taking Norma Bell's place. Miss Bell will take a few weeks' vacation.

HERK CHANGES MANAGERS

I. H. Herk announced last Saturday that he had made a change in the management of the Buffalo and Cleveland houses. Billy Hexter, who managed the Empire, Cleveland, last season, will manage the Academy, Buffalo, the coming season, and Phil Isaacs will go to the Empire, Cleveland.

BARTON TO MANAGE "IRENE"

Charles Barton has resigned as manager of the Academy, Pittsburgh, which he was to manage this season, to accept the management of "Irene," to open at the Wilbur, Boston, on August 16 for a run. Jake Leiberman has been appointed manager of the Academy and left New York last Friday to take over the house.

LEW LEDERER HAS ACT

Lew Lederer, part of last season playing opposite Frank Hunter in the "Best Show in Town," and Jim Collins, "straight" man of the "Liberty Girls" the past few seasons, will open in vaudeville in a new comedy act called "The Surveyors," shortly.

MADLYN WORTH IS BACK

Madlyn Worth returned to New York last Thursday after being confined to the Columbus Hospital, Chicago, for three weeks, where she was operated on. She starts rehearsals with the "Social Follies" next week.

SYDNEY WIRE CLOSING

WILLIAMSPORT, Pa., July 17.—Sydney Wire, general agent of the Lorman-Robinson's Famous shows, has given in his notice to close next week. After spending a week in Atlantic City, he will return to New York.

PECK SHOW OPENS AUG. 26

Peck and Jennings "Uncle Tom" will open its season at Newburgh August 26, playing there three days and going to Poughkeepsie for three days, opening August 30.

FEATURE CHINESE GIRL

Jimmy Cooper has written a new dramatic sketch for the "Beauty Review" this season, in which he will feature Ada Lum, the American-Chinese prima donna. Cooper will also appear in the act.

COHEN WITH HERK

Robert J. Cohen, last season manager of the "Sliding" Billy Watson show, will manage I. H. Herk's "Beauty Trust" the coming season.

BIG HERK-LEVEY DEAL NOT YET THROUGH

MORE NEGOTIATIONS NECESSARY

Final negotiations through which I. H. Herk and his associates are to come into possession of the burlesque properties controlled by Sam Levey, of Detroit, had not been concluded up to Monday night, and it was then said that developments had taken place which might hold the deal up for a short time. Late last week Herk despatched his attorney, Leon Laski, to the middle-West, in connection with the deal, and it is understood that some further investigation is to be made before the actual transfer of the properties takes place.

The property, controlled by Levey, which is being taken over by the Herk syndicate, consists of the Empress Theatre, Cincinnati, which Levey bought last Summer, and the Academy, Buffalo, which he purchased about the same time. The Empire, Cleveland, and the Cadillac, Detroit, are also included. The latter house was only leased by Levey, the lease having one more year to go, but Herk has an option on the house for a number of years after the present lease expires.

Besides these houses, Levey has two franchises on the American Circuit, those operating the "Beauty Revue" and the Stone and Pillard show, both valuable pieces of property. Both shows finished among the first five shows last season.

Providing the deal is completed, Herk will make arrangements to place the Avenue on the American Circuit. This house is controlled by Irons and Clamage, who have been playing burlesque stock in the house successfully for several years. With the Cadillac and the Avenue on the American Circuit, it gives the shows two weeks in Detroit. They will jump from Buffalo to the Cadillac and then to the Englewood, Chicago, St. Louis, Kansas City, St. Joe (one day), Minneapolis, St. Paul, Gayety, Milwaukee; Haymarket, Chicago; Terre Haute, Indianapolis, Gayety, Louisville; Empress, Cincinnati; Lyceum, Columbus; Empire, Cleveland; Avenue, Detroit, to Academy, Pittsburgh, giving the shows another week's work in the West.

With the taking over of the Levey houses, Herk will be one of the biggest men in burlesque, for he not alone has large holdings in the Columbia Amusement Company, both in shows and houses, but is the largest individual owner on the American Circuit. He will hold the controlling interest in the following houses: Academy, Buffalo; Empire, Cleveland; Cadillac, Detroit; Englewood and Haymarket, Chicago; Gayety, Milwaukee; Gayety, Minneapolis; Gayety, St. Paul; Park, Indianapolis, and the Academy, Pittsburgh.

Herk has been in burlesque all his life and it was not so many years ago that he was the treasurer of the old Trocadero Theatre, Chicago.

WILL MANAGE GAYETY, BUFFALO

Bob Simmons has been appointed manager of the Gayety Theatre, Buffalo, by general manager Sam A. Scribner of the Columbia Circuit. The appointment was made early last week. He succeeds Chris Nauman, who managed the house part of last season.

Simmons managed one of James E. Cooper's shows the past four seasons.

DICK BAUER SWITCHES

Dick Bauer, former treasurer and manager of the Star and Garter, Chicago, has been appointed treasurer of the Peoples, Philadelphia.

Burlesque News Continued on Pages 25 and 31

MORE SHOWS GET SET

Rosters continue to be filled daily.

Since the roster of Sim Williams "Girls from Joyland" was printed, the following changes have been made. Bob Williams has replaced Earl Warner and Claude Wade is now in place of Seymour James.

"Tid Bits" now has Harry Steppe, Murray Leonard, Dick Lancaster, Sadie Banks, Katherine Ross, Meyers and Knise and Martin Gordon. Executive staff, Bob Schonecker, manager, Tom Nolan, agent, Louie De Lorine, leader, and Larry Gero, carpenter.

"Best Show in Town" has Frank Hunter, Clarence Wilber, Chas. Wall, Jack Haley, Lillian Clinton, Gussie White, Virginia Ware, Grace Renard and Marie Parks. Executive staff, Louie Oberwarth manager, Oscar Leiberman leader, Abe Cohen carpenter, Ray Fulton props and W. H. Belben electrician.

"Sweet Sweetie Girls," Eddie Fox, Ed. Jordan, Young and Clark, Harry Morrisey, Marion Lawrence and Flossie DeVere. Executive staff, Frank Livingston manager and A. Henchcliff leader.

"Harry Hastings Big Show," Dan Coleman, Phil Peters, Allen Forth, Arthur Stern, Joe Conners, McKissick and Kelly, Frank O'Neal, Alma Bauer, Olive LaCompe, Mattie Quinn and Hazel Lorraine. Executive staff, Harry Ditmus manager, Harry Morrison agent, Al Given leader, Bill Lewis carpenter, Jim McCarthy "props" and E. T. Ramsay electrician.

"Broadway Belles," Eddie Cole, Ed Johnson, Burton Carr, Billy Conlan, Helen Gibson, Florence Whitford, Olive Fenton, an ingenue and juvenile not yet signed. Executive staff, Joe Levitt manager, Dave Levitt agent, Chas. Gutzwell leader, Billy Palmer carpenter and Ed Wilson props. Electrician not signed as yet.

"Victory Belles," Scotty Friedell, Eddie Dale, Fred Rees, Eddie Vine, Bert Moore, Sydel Bennett, Mattie De Lece, Helen Andrews and the Six Chocolate Drops—Prima donna not signed yet. Executive staff, Art Moeller manager, Areline McCann leader, Walter Clapp carpenter, A. R. Roman electrician and Fred Krause props.

BABE LA TOUR SIGNS

Babe La Tour signed a contract last Saturday afternoon with George La Tour to appear in his "Oh By Jingo" company this season. She starts rehearsals this week. The show is routed over the K and E time.

Miss La Tour has been a star in burlesque for years. She was with the Dave Marion Show last season, on the Columbia Circuit, with her vaudeville partner, Sid Gold.

CANCELS KAHN ENGAGEMENT

Ed Jordan will start rehearsals with "Sweet Sweetie Girls" this week. He was supposed to open at the Union Square next Monday for three weeks, as his show was not to open until August 30. But, owing to the change in opening at an earlier date he was compelled to cancel his engagement at Kahn's.

WHERE IS BETTY KELLY?

The mother of Betty Kelly is seriously ill at her home, 22 Prospect street, Hillside, near Elizabeth, N. J., and would like to see her daughter. Miss Kelly was in the chorus of the "Million Dollar Dolls" last season.

REHEARSING IN BROADWAY SHOW

Callahan and Bliss, who have been playing vaudeville houses around New York, are now rehearsing with Jimmy Hussey's new show, "Tattle Tales," to open in Atlantic City shortly.

SHE'S A "KEWPIE DOLL"

Lucille Arnold has been engaged by Harry Hastings for his "Kewpie Dolls," to replace Frances Hartman, who cancelled.

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WELCOME TO RICKARD

Now that Tex Rickard has taken over Madison Square Garden for a period of ten years, it begins to look as if America's most famous show edifice will regain some of its past glories.

For the last few years the Garden's future has been threatened by demolition. It was reported at various times that real estate interests were seeking the site for the erection of a large mercantile office building. The life insurance company which owns the Garden was paying heed to the clamor from real estate interests for the property.

But, all the time, there seems to have been some compelling influence which kept the Garden intact. This was chiefly the result of the glories that the old Garden had achieved in the not too distant past. The horse show, the circus, the prize fights, the shooting of Stanford White on the roof, always there was some thrilling event going on within its world renowned confines.

In recent years, however, the Garden seemed to have been forgotten an hour or two after the most momentous event had finished holding forth there. And many people were swept by a feeling of regret every time they heard that the place was about to pass out of existence, for, to those who have watched and noted the growth of the city, Madison Square Garden had come to mean something more than a mere stupendous show house.

So they were glad to hear that Tex Rickard has taken it over. For we know that the old Garden, under his management, will once again come into its own, what with fighting once more being sanctioned by legislative enactment in this state.

Tex Rickard, we may add, is a promoter of sporting events who commands respect. Many have watched his career rather closely during the last ten years and he has always appealed to them as a thorough going sportsman who would not stoop to unclean methods. He is a believer in clean sports, cleanly conducted, and it is for that reason, among others, that many feel Madison Square Garden will not only continue to be the Garden on Madison Avenue, but also the square place that it should be by reason of the honorable traditions that surround it.

TWENTY-FIVE YEARS AGO

Sadie Cushman appeared in vaudeville with Herbert Holcombe.

Helen Dauvray presented "One of Our Girls" at the Columbia, San Francisco.

Col. John D. Hopkins leased the Standard Theatre, Chicago.

The Ward and Vokes Company included Maurice Levi, Johnny Page, Tony Williams, Joe Kelly, Al Bellman, T. W. Eckert, Arthur K. Deagan, Harry Levey, Maggie Daly, Lottie Moore, Emma Berg, Inez Rad, Cora Carlisle, Lillian Ward, Geo. H. Nicolai and Charles R. Sturgis.

Wm. Henry Rice and J. Melville Jansen were among those injured by the collapse of the floor during a social session held at the Elks convention in Atlantic City.

G. H. Batcheller's Eastern Circuit included the Westminster Theatre, Providence; the Lyceum, Boston, and the Front Street Opera House, Worcester.

Lala Coolat was with the Pawnee Bill Wild West.

Sheik Hadj Tahar was with the Buffalo Bill Show.

Answers to Queries

Della Fox died June 16, 1913, in New York City.

C. W.—"Pals First," had its premiere in Hartford, Conn.

F. M.—Dion Boucicault died in New York, Sept. 18, 1890.

L. V. D.—Frank Melville organized "The Circus" company in 1893.

C. R.—Leona Earle played with the Ben Welch Show in 1917.

C. P.—Frank Tinney appeared in the "Ziegfeld Follies of 1913."

R. A.—Admiral Dot was born March 23, 1858, in San Francisco.

C. R. A.—The late George Evans wrote "I'll Be True to My Honey Boy."

J. B.—Vitagraph, in 1913, produced a picture titled "The Stronger Sex."

T. W. C.—"Among the Pines," was first acted in New York on June 11, 1888.

C. R. N.—Loney Haskell was well known in burlesque before entering vaudeville.

C. R. E.—Felix Morris, the actor, died in New York City on January 13, 1900.

W. T. P.—Lawrence Haynes appeared with Ziegfeld's "Midnight Frolic," in 1916.

L. T.—"Buffalo Bill's Wild West Show," opened in 1883 in Omaha, Nebr.

D. L.—Helen Hale was in the cast of "The Man From Now," in New York City.

J. B.—Lianna Carrera, daughter of Anna Held, played a part in "Canary Cottage."

S. A. R.—Dolan and Leharr played the "High-toned Burglar," written by James F. Dolan.

V. E.—Thompson Buchanan is the author of "The Rack," produced by William A. Brady.

T. V. M.—Mlle. Paulette Noiveux made her theatrical debut at the Theatre Renaissance.

L. M.—"Dollars and Hearts" was originally acted at the old Windsor Theatre in New York.

C. R. T.—Tod Sloan rode four winners in succession at Newmarket, England, on April 13, 1899.

E. L.—The Sullivan and Considine house in Seattle, The Coliseum, opened Sept. 30, 1907.

J. K.—The Central Theatre and Theatre Comique fire in Philadelphia occurred on March 24, 1888.

T. V. M.—Ruth Stonehouse was leading lady of the Essanay Eastern Stock Company in 1913.

C. P. L.—Edward Wonn played with John Barrymore in "The Gentleman of Leisure," in 1913.

T. P.—A monologue is not a string of disconnected stories. It must possess unity of character.

C. E.—Laura Burt played in a vaudeville sketch entitled, "Lady Gossip," by Edgar Allen Woolf.

V. E. S.—La Sylphe, the dancer, made her American debut at Koster and Bial's Music Hall in 1900.

C. L.—Marjorie Bonner appeared with William Powers in a double act on the Keith time in 1913.

G. M.—Richard Harding Davis wrote "Blackmail," first as a playlet, after which it was enlarged.

S. A. B.—Tarzan, formerly in vaudeville and now in the new Winter Garden production, is a midget.

A. M.—Erich Wolff, the song composer, before his death in 1913, was an accompanist for Elena Gerhardt.

D. N.—Margaret Illington played the role of Mary Turner in the Western company of "Within the Law."

T. R.—Lester Wallack first gave "Rosedale" at the old Wallack Theatre in 1863 for a run of 125 performances.

C. A. M.—The play "A Man's Friends," presented in New York several seasons ago was written by Ernest Poole.

A. Mc.—E. H. Sothern made a revival of "The Lady of Lyons," at the Lyceum Theatre in the year you mention.

C. E. S.—Do not know what has become of Buzzell & Lowell. Write them in care of the CLIPPER and it may reach them.

R. E. A.—Loew's Greeley Square Theatre opened on November 18, 1911. Vaudeville has been presented at the house ever since.

R. A.—Valmore was known as the Instrumental Man. He claimed to be the original imitator of musical instruments.

E. G. K.—Curt Stark, who had been with a stock company in Milwaukee, was killed in 1917 while serving with the army.

T. L.—Marguerite Clark played in "Are You A Crook?" when that show had its run at the Longacre Theatre several seasons ago.

C. E.—Tony Pastor's Broadway theatre was at No. 585, opposite Niblo's Garden. He moved from Broadway up to Fourteenth street.

S. K.—George F. Collier, at one time in advance of the Barnum and Bailey Show, died Dec. 3, 1916. He was fifty-two years old.

C. E.—The members of the original Manhattan Comedy Four act were Al. Shean, A. F. Williams, M. T. Bohannon, and Ed. C. Mack.

S. R. E.—"The Blue and the Grey" was written and composed by Paul Dresser. It had a great vogue at the time of the Spanish-American War.

V. R.—Josh Hart's variety theatre was called the Comique. It was on Broadway near Broome street, and in it Harrigan and Hart first came into prominence.

C. R. E.—Leo Fall was the composer of "The Siren," first produced on Jan. 5, 1911, at the Johann Strauss Theatre, Vienna. Chas. Frohman made the American production.

Rialto Rattles

LEST WE FORGET

Bryan was a headliner, but his contract was cancelled in two weeks.

LESS NOISY

For jazz band musicians, get a lot of mutes; at least they won't be annoyed.

SAID THE BALL TO BABE RUTH

As he struck out for the fifth time, "entreat me not to leave thee."

NEXT SEASON

If the price of a hair cut goes much higher, we'll have a lot of "House of David" bands in the fall.

RUDYARD KNEW IN ADVANCE

As we gaze at the prices in the shop windows, we agree with Kipling's advanced statement, "Boots, boots, boots, going up and down again."

A HUNDRED TO FIVE SHOT

We may find a variety of news of the theatre world and many a star, on a billboard which acts as a dramatic mirror, but for a fast pace, bet on the CLIPPER.

AUTOMAXICALLY SPEAKING

Max Hart was sick some time ago and a friend called up on the phone and was told that Hart was recuperating and that if he called, he auto find Maxwell. (Ten a day for life.)

WE HAVE NOTICED

That many of the younger actors play at Childs' restaurant.

That in the Automat the glass magnifies the pie.

That the steps of the Fulton theatre are nearly worn out.

That actors rarely get benefits and often play benefits from which they derive no benefit.

SHOULD BE HEADLINERS

Cartoonists—they draw well.
Scrubwomen—they "clean up."
Bolshevists—they're "a riot."
Prizefighters—they "knock 'em cold."
Firemen—they "stop the show."
Corsetiers—they "hold 'em in."
Truck drivers—they "work in one."
Janitors—they "mop up."
Dentists—they "fill-in" well."
Tailors—they're "next to clothes, in."
Church collection ushers—they make 'em "fall" in the aisle.

SOME "LIGHTS"

Starlight—Leo Carrillo.
"Spotlight"—Herbert Williams.
Borderlight—Any member staying at the club.
Ar(c)k light—Harry Bulger.
Moonlight—Marie James.
Whitelight—Pearl White.
Sun light—Jim Morton's boy.
Bluelight—Any member out of a job.
Foot light—Frank Tinney.
Nightlight—Joe Towle.
Autolight—Any high flier.
Strawlight—Fred Stone.
Redlight—Harry Puck.
Candlelight—Al White.
Amber light—"One up."
Greenlight—A new member.
Bunchlight—Any group of members.

TICKET BROKER ROBBED

Reuben Weller, the theatre ticket broker, returned home from business early Sunday morning to find that all of his clothes had been stolen from his apartment on W. 51st street. Detectives John L. Sullivan and William Hogan were assigned to the case. They later found four pairs of Weller's trousers in a tailoring establishment in West Thirty-seventh street. According to the tailor, four men had left the articles there to be dyed.

As a result of this information, the sleuths arrested four men who described themselves as Arthur Rivers, dancing instructor; Joseph Mulcahey, actor; John Walsh, clerk, and William Flynn, clerk.

MELODY LANE

TEN CENT SONGS SOON TO BE RELEGATED TO THE PAST

Constantly Increasing Cost of Production Makes Their Publication and Exploitation Impossible. A Raise to Fifteen Cents for the Retail Price Would Solve the Difficulty

With the approach of the fall theatrical and musical season business conditions with the music publishers are far from satisfactory. While sales have picked up perceptibly and show a decided increase over those of the past month few if any of the houses are doing a normal amount of business even for the dull season.

The aggressive business publishers are making big plans for the coming year and have confidence that by the time the fall season is well under way the music business will be on its feet again.

One obstacle, however, still stands in the way of anything big in the line of co-operative sales with the retail syndicates and that is the ten cent price. The established rate at which these stores buy music is six and one-half cents per copy and it is entirely out of the question for any music publisher to attempt to publish and popularize numbers to be sold at that price. Whatever may be the industrial changes this fall, one thing is certain and that is that there will be no reduction in the cost of production of music. Paper, if anything, will be even higher than the sky high price which prevails at present and printers are already planning an advance in wages which naturally will be passed along to the publisher.

Salaries of employees in music publishing establishments, particularly in the professional departments, will not be reduced for although many of the employees in this department are overpaid, the cost of living is so high that until some change in living conditions is made, the reduction which could be made and still the men kept at producing speed would be of little value.

With this in view it seems that during the coming year there will be a greater number of thirty-five cent songs than ever before and the ten cent numbers will be correspondingly scarce. This means that the business with the five and ten cent syndicates will be even less than at present and it is at such a low point now that it is not being given any serious consideration by the big publishers.

In spite of all this the fact that comparatively few of the bulk of songs issued are really worth thirty-five cents each is apparent. If this is to be the retail price of popular prints, it means that the output of the houses is to be materially reduced. A music buyer will of course pay that price for any number wanted, but the day of a purchaser entering a store and carrying away ten or a dozen numbers when but one or two was actually wanted will be a thing of the past.

There was a great amount of music sold in the ten cent stores. They had a big following and music buyers going to the counters for one or two of the prevailing hits could easily be pursuaded to buy anything that the salesman recommended. Without the hit to attract the buyer to the counter the ten cent stores will be in even a worse condition as far as their music business is concerned, than they are today and the small amount of music sold in them is one of the surprises of the industry.

If the ten cent stores are to continue carrying music there is but one door open and that is to raise the retail price. The public will gladly pay fifteen cents for a song where it wouldn't give a penny for a number which had not been accepted as "popular." A great deal of music for which there was no actual demand was worked out over the counters by salesmanship, attractive covers, or other things, but it took the actual song hit to bring the buyer into the music department.

At a retail rate of fifteen cents the publisher could afford to work on new songs and make hits of them. The stores would make a good sized margin of profit and the public would be satisfied. The solution of the entire difficulty seems so simple that it is a wonder that it was not worked out long ago.

CAMPAIGN SONGS SCARCE

Although many days have passed since the two big political parties have selected their candidates for the coming presidential election no campaign song has made its appearance. This is but another indication of the big change which during the past few years has taken place in the music industry.

In the old days the conventions' choice of candidates would scarcely have been announced before aspiring writers and publishers would have had a flock of songs on the market.

Old-time writers used to delight in turning out political songs dedicated to Roosevelt, Parker, Cleveland, Blaine and Bryan and scores of these songs of the past can still be found on the shelves of the small town dealers.

DOROTHY JARDON WRITING SONGS

Dorothy Jardon, the grand opera soprano, is putting in her vacation time writing songs, and with Joe Daly, the Boston writer, has completed several numbers which have been accepted by one of the big houses. George Moriarity, an umpire in the American League, has supplied the lyrics to one or two of the songs.

CRAWFORD BACK FROM VACATION

Bobby Crawford, of the Irving Berlin, Inc., house, is back from a two weeks' vacation spent in the mountains.

EDWARDS WRITING REVUE

Gus Edwards, who has written many song hits and produced numerous vaudeville acts, is busy on a new revue which he hopes to finish in time for presentation with the opening of the fall season.

R. C. Hilliam is supplying the lyrics and the melodies are all from Gus' pen. The piece will be called the "Gus Edwards Revue of 1920."

SANTRY FEATURES "MANYANNA"

Henry Santrey and his jazz band, that have scored such a success in the local big time vaudeville houses, is this week appearing at the Alhambra Theatre. Prominent in the big repertoire of instrumental numbers featured by the band is the Jack Mills Mexican melody, "Manyanna."

CANTOR WANTS BIG ADVANCE

Eddie Cantor, the comedian, is showing two new songs written by himself in conjunction with Kreamer and Leyton. Canto, who is to sing the numbers in his coming production is asking $1,000 advance royalty on the numbers.

KORTLANDER PLACES SONG

Max Kortlander, of the Q. R. S. Co., writer of a number of successful songs, has placed his latest composition, "Like We Used to Be," with Chas. K. Harris. It will be released early next month.

SILVERS SUES FOR $100,000

Louis Silvers, composer and musical director, who is having legal troubles with his wife, Betty, known on the stage as Betty Pierce, has instituted a suit for damages for $100,000 against Maxim Karminski, charging alienation of affections. Mr. Karminski, who is wealthy, was named as co-respondent in Mr. Silvers' suit for divorce filed against his wife some few weeks ago. Karminski was formerly a close friend of Silvers and according to the complaint filed by the musical director the married life of the pair was happy until last February. Then, he says, he learned that his friend had been following the road tour of "Nothing But Love," in which Betty Pierce was the star. He charges that beginning July 1 last, Karminski began making love to his wife and finally enticed her away from him. Mr. Karminski gave her money and valuable jewelry, the husband alleges.

Silvers says the two were registered as "Mr. and Mrs. Karminski" at the Hotel Belvedere, in Baltimore, the Hotel Adelphia in Philadelphia, and the Hotel Statler in Detroit.

SONG FORGES TO THE FRONT

"A Young Man's Fancy," known as the music box number from the musical production "What's in a Name?" is fast forcing itself into the front rank of popular musical composition.

The number in the show was not prominently featured, but the charm of its melody carried it over the footlights out into the dance and cafe orchestras, where it has become one of the season's favorites. It is fast assuming an important place in the Feist catalogue.

LIFE OF FOSTER PUBLISHED

A recent publication from the house of G. Schirmer is a book entitled "Stephen Collins Foster—a Biography." In it is a simple but interesting story of the life of the great American song writer. His genius is described, his faults and virtues, and his tragic end.

The book will be of much interest to the many admirers of the great American writer.

DE GOGORZA MAKES RECORD

Emilio de Gogorza, the baritone, has made for the Victor Co. a record of Glad Forseter's melody ballad, "Each Shining Hour. The number is on the Red Seal record and will be released in August. It is one of the most melodious numbers in the Feist catalog.

SELDEN ON NUTTING YACHT

Mr. and Mrs. Edgar Selden are the guests of Col. E. Z. Nutting, of the F. W. Woolworth Corp., aboard the Colonel's yacht, *Palmetto*.

SAM TARRANT WELL AGAIN

Sam Tarrant, sales manager of the T. B. Harms Co., is back at his office after five months' illness. Tarrant plans to start on a western trip early next week.

LEONARD'S NEW SONG READY

Eddie Leonard's new song, "Mary, Where Will You Be?" has been released by the Chas. K. Harris house. Leonard will sing it during his coming vaudeville tour.

VANDERSLOOT ON VACATION

Carl Vandersloot is spending a two weeks' vacation at Watkins Glen, New York.

BORNSTEIN IN CHICAGO

Saul Bornstein, of the Irving Berlin, Inc., music house, is in Chicago. He plans to return the latter part of next week.

RAY WALKER WITH BERLIN

Ray Walker, the songwriter and pianist, has joined the staff of Irving Berlin, Inc.

BELCHER ESTATE CONTEST ON

In a new court order signed by Surrogate Cohalan last week, Flo Hart, as the administratrix of the estate of her late husband, Frederick E. Belcher, the actress is directed to file an inventory of the personal property on or before July 26, or show cause why she shall not be removed from her position of trusteeship and punished for alleged contempt of court.

Several weeks ago, Mr. Belcher's former wife, Mrs. Henrietta B. Melson, known in the musical world as Henrietta Blanke, as an unpaid creditor of the estate, obtained such an order which was returnable before the Surrogate on June 25. The reason no inventory was filed by Miss Hart and nothing further done on that date was explained in an affidavit laid before the Surrogate, which stated that a process server was unable to serve Miss Hart with the order as he could not get to her and that he was informed that she was ill. Mrs. Nelson in her papers pointed out to the court that over ninety days have passed since Miss Hart obtained administrative letters and to this day has failed to file an inventory.

Mr. Belcher, who married Miss Hart in May, 1919, died on September 11 last and left an estate of about $10,000 in personal property. He left a will which was set aside by the courts as being invalid and there his property goes one-third to Miss Hart and the remaining two-thirds to his daughter, Maxine, by his former wife.

Miss Hart has since married again.

COLLECTION BUREAU FORMED

The Music Publishers' Protective Association has established a collection bureau to handle the over-due accounts of its members. E. C. Mills, chairman of the executive board of the organization, has devised a neat and concise form of bank draft and account record for use in the making of collections.

It consists of a sight draft, a record for the publisher's file and the notice of draft to be sent to the debtor. The set of blanks can be filled out by a single typewriter operation and handled with ease and dispatch.

This department, it is believed, will soon develop into one of the big features of the association.

WOLFE GILBERT TO PUBLISH

L. Wolfe Gilbert will within the next few weeks re-engage in the music publishing business as head of the L. Wolfe Gilbert Music Corporation.

Gilbert is now appearing in vaudeville and will return to New York in about two weeks, when he will announce his office address together with the titles of his new song publications.

LE PAGE IN N. Y. OFFICE

Robert Le Page, formerly Pittsburgh manager of the McKinley Music Co., is now making his headquarters in New York and during his stay in this city, Mr. Elwood will be in charge of the Pittsburgh branch. Mr. Le Page will assist A. L. Haase, the McKinley professional manager, during the summer months.

TENNEY BACK IN NEW YORK

Harry Tenney, professional manager for Jos. W. Stern & Co., is back in New York after an extended visit to Chicago. While there he placed the Stern numbers.

ABE. OLMAN RECUPERATING

Abe. Olman, the composer and manager of the Forster music house of Chicago, is recovering from an operation performed recently in St. Joseph's Hospital.

HAPPY MACK WELL AGAIN

Happy Mack, the songwriter who for several weeks has been confined in a hospital, has recovered and is out again.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Van & Corbett—Emerson & Baldwin—Rooney & Bent Co.

Riverside—Quixey Four—Eva Taylor & Co.—Margaret Young Co.—Jennier Bros.—Billy Gleason—A. Robins—Mayhew & Taylor—La Bernicia.

Colonial—Al Raymond—Bert Fitzgibbon—Jack Waldron & Whites—Parish & Peru—Whiting & Burt.

Alhambra—The Lovolos—Yvette & Co.—Gordon & Ford—H. & A. Seymour—Lexey & O'Connor—Lillian Herelein.

Royal—Great Johnson—Aileen Stanley—Moss & Fryo—Horace Goldin Co.—Fremont Benton & Horman Timberg.

BROOKLYN, N. Y.

Orpheum—Mason & Keeler—Lew Wilson—Artistic Treat—Jas. Lucas & Co.—Geo. McFarlane—Al Latoll & Co.—Bobbe & Nelson—Les Gonis.

Bushwick—Bensee & Baird—LaMont 3—Lillian Shaw—El Roy Sisters—Billy Arlington & Wm. J. Reilly—Harry Holman & Co.—Murphy & White.

Hendersons—The Sharrocks—Chung Hwa 4—ReKoma—Ann Chandler—Bessye Clifford—Conlon & Glass.

New Brighton—Will Oakland—Barbette—Chic Sale—Ray E. Ball & Bro.—Hilda Carling & Ballet.

Rockaway—Harry Carroll & Co.

ATLANTIC CITY

Keith's—Bert Errol—Harry Fox—Little Cottage—Walthour & Prince—Wright & Dietrich Gurtan & Marguerite—El Cleve.

BUFFALO

Shea's—3 Regals—Cook & Vernon—Ashley & Dietrich—Martha Hamilton & Co.—Marie Nordstrom—Ed Janis Revue.

BALTIMORE

Maryland—Marguerite & Alvarez—Dotson—Clark & Verdi—McCarthy & Faye—Burke & Durkin—May Wost—Frank Wilcox & Co.—Bostocks Riding Sch.—3 Lordons.

BOSTON

Keith's—Dave Roth—Eva Shirley & Band—Redford & Winchester—Handers & Millis—Alan Brook & Co.—Lomaire Hayes & Co.—Raymond & Selnam—Rudinoff.

CLEVELAND

Hippodrome—Janet Adair & Co.—Jack Norworth & Co.—Louis Gunning—Muldoon Franklin & Rose—Sultan—Jas. Thornton.

CINCINNATI

Palace—Techow's Cats.

DETROIT

Temple—Irving Fisher & Co.—Salon Singers—The Briants—Chas. Howard & Co.—3 Weber Girls—Arthur Terry—Millian's Dogs.

GRAND RAPIDS

Ramona Park—Mullen & Francis—Renaldo Bros.

LITTLE ROCK

Vardon & Perry.

PITTSBURGH

Dan's — Playmates — Glenn & Jenkins — Ralph Horz.

PHILADELPHIA

Keith's—Edna Aug—Finley & Hill—Bert Melrose—Equilli Bros.—Jas. J. Morton—Hon. Crossman & Co.—Gitz Rice & Hal Ford—Kinney & Corinne—Sherwin Kelley.

PORTLAND

Chase & Latoor—Carpus Bros.—Hungarian Rhapsody—Maleta Bonsoni—Storey & Clark—Ed & Lottie Ford.

SYRACUSE

Eddie Borden & Co.—Vernon Stiles.

WASHINGTON

Nathan Bros.—Ed. E. Ford—McConnell Sis.—Man Hunt—Anger & Packer—Royal Gascoygnes.

ORPHEUM CIRCUIT

CHICAGO, ILL.

State Lake—Last Night—Bob Hall—Jas. Thornton—La France & Kennedy—Curzon Sisters.—Ray Conlin.

Palace—Nat Nazarro Jr. & Bd.—Ye Song Shop—Frances Kennedy—Ralph Herz—Lawton.

Majestic—S. Sylvester Schaffer, Once Upon A Time—Stan Stanley Trio—Keno Keys & Melrose—3 Weber Girls—Reed & Tucker—Reno.

CALGARY AND VICTORIA

Orpheum—Singer's Midgets, Sp.—Gonne & Alberts—Raymond Wylie & Co.—Roy La Pearl—Shaw & Campbell.

DENVER

Orpheum—Last Night—Earl & Sunshine—Bert Hanlon—Melody Garden—Lazier Worth & Co.

KANSAS CITY

Orpheum—Under the Apple Tree—Jackie & Billie—2 Rozellas—Edward Marshall—Newhoff & Phelps.

LOS ANGELES

Orpheum—Jos. Howard Revue—Resista—Gardner & Hartman—Barthold's Birds—Merlin—Eary & Eary—Kane & Herman—Buch Bros.

MILWAUKEE

Palace—Capps Family—Rose & Moon—Pistel & Johnson—Piantadosi & Walton—Jim McWilliams—Little Jim.

MINNEAPOLIS

Orpheum—Florenze Tempest & Co.—The Champion—Wilson & Larsen—Reeder & Armstrong—3 Stewart Sisters.

OAKLAND

Orpheum—Kiss Me—Clara Morton—Elsa Ryan & Co.—Palo & Palet—Novelty Clintons—Greene & Parker—Diaz Monks.

OMAHA

Ryan & Lee—Will J. Ward & Girls—Wallace Galvin—Barnes & Breeman.

SIOUX CITY

Orpheum—Garcinetti Bros.—Marie Gasper—Cahill & Romaine—Merlin—Beth Berri & Co.—Felix & Fisher—Rahn & Beck—Valente Bros.—Rice & Newton.

ST. PAUL

Orpheum—Dunbar's Grenadier Girl—Petticoats—Davis & Chadwick—Gene Greene.

SALT LAKE CITY

Orpheum—Alexander Carr & Co.—Fixing the Furnace—Morgan & Gates—Bill Robinson—Redington & Grant.

SEATTLE

Orpheum—Frank Dobson & Sirens—Bevan & Flint—Willie Mahoney—Jerome & Newell—Mrs. Welington's Surprise—Edna Showalter—Reo & Helman.

SAN FRANCISCO

Orpheum—Irene Franklin & Green—3 Danoise Sisters—Val & Ernie Stanton—Bronson & Baldwin—Creole Fashion Plate—Man. Off Ice Wagon—Chong & Moey—Dresser & Gardner.

VANCOUVER

Orpheum—Georgia Campbell & Co.—Harry Hayden & Co.—Clifford & Willis—Nelson & Barry Boys—Hayataka Bros.—Musical Parshleys.

WINNIPEG

Orpheum—Lovett's Concentration—Horlick & Serampa Sisters—Irving Bieher—Duffy & Sweeney—Arco Bros.

F. F. PROCTOR CIRCUIT

(Week of July 19)

81st St.—Francis Fritchard—Frank Wilcox Co.—Carlton & Ballew—Great Johnson—The Sharrocks—Isle of Joy—Powers & Wallace.

5th Ave.—Murphy & White—Follis Family—Sailor Reilly—Jean Adler Co.—Delmore & Kolb—DeWolfe Girls..

125th St. (First Half)—Jesse & Dell—Combe & Nevins—Four Bashas. (Last Half)—Quixie Four—Chin Wah—Princess Wah Letha.

58th St. (First Half)—Chester Johnstown—Nevins & Mack—3 Dolce Sisters—Neiman & Harris—Martell—Dippy Diers & Co. (Last Half)—Lowe Evans & Steel—Harry Breen—Clayton & May—Harrington & Mills—Paldrens.

Harlem Opera House (First Half)—Burns & Frabito—Kafka & Stanley—Tom Allen & Co.—Johnny Nellie Olms—Billy Glason. (Last Half)—DeWolf Girls—Frank Millane—Hanson Duo—Cushing & Davis—Browner Trio.

23rd St. (First Half)—Westons Models—Quixey Four—Cushing & Davis—Chris. Richards—Millen & Bradford—Seebacks. (Last Half)—Jess & Dell—Monroe & Willard—Kafka & Stanley—Wilton Sisters—Tom Allen & Co.—Dorothy Wahl—Battling Nelson Co.

Yonkers (First Half)—The Levolos—Bernard & Ferris—Harry Breen—Kitty Doner & Co.—Bruno Kramer Trio. (Last Half)—3 Dolce Sisters—Sailor Reilly—Nevins & Mack.

BROOKLYN, N. Y.

Halsey—Newkirk & Fayhe Sisters—Dorris & Mack—Happy Tho Married—Mathews & Ayres—Cecil Eldred & Car.

Prospect (First Half)—Grace Nelson—Larry Harkins—Hanson Duo. (Last Half)—Seebacks—Cambe & Nevins—Four Bashas.

Greenpoint (First Half)—Lois Arnold & Co.—Chas. Kenna—Byron Bros. Band—Kafka & Stanley. (Last Half)—Monroe & Grant—Burns & Fabito.

ALLENTOWN.

(First Half)—Arthur Davids—Claxton & May—Dan Holt & Co.—Clark & Verdi—Whirl of Variety. (Last Half)—Pagana—Sully & Thornton—Clifford Wayne Trio—Murray Bennett.

ALBANY.

(First Half)—Chief Little Elk Co.—Hal & Francisco—Ames & Wintrop—Eddie Foyer—The Bracks. (Last Half)—Wilfred Dubois—Billy Smythe & Co.—Casper & Clark—Frank Sabini Co.—Naynow Birds.

BRIDGEPORT.

(First Half)—The Sterlings—Adams & Brown—Indoor Sports—Mann Tri—Sherman & Rose. (Last Half)—Foster & Peggy—Bob Milikin—Sweeties—Haig & Lavere—5 Tasmanians.

Plaza (First Half)—Stanley—Lynn & Uno Wesley—Will Evans—Making Movies. (Last Half)—Fay & Thomas—The Natural Voice—Norton & Wilson—Making Movies.

BINGHAMTON.

(First Half)—Helen Jackley—Boyd & King—Amanda Gilbert & Boy—Creedon & Walsh—Ungaro Romany—Billy Knights Rooster. (Last Half)—Bellis Suo—Half Past Two—Morrison Nash & Will—Sully, Roggers & Sully.

CHESTER.

(First Half)—Chalmer Stewart Co.—Roy Snow & M. Valms—Chas. Mack Co.—Al. Tyler—Maude Muller Co.. (Last Half)—Noel Lester—Hector & Dena—Regal & Mack—Clark & Verdi—Black & White Revue.

CANTON.

(First Half)—3 Martelles—Mildred Harris & Co. (Last Half)—Fenwick Girls—Lapine & Emery—Girl in Air.

DAYTON.

(First Half)—Williams & Bernie—Fred & M. Dale—Wright & Darl—4 Woodrow Girls—Lee Stafford Deross Co. (Last Half)—Sultan—Cleo & Thomas—T. Browns Musical High Landers—Hubert Clarton—Pafrey Hal & Brown.

ELIZABETH.

(First Half)—Billy & Edith Adams—Knowles & White—McFarland & Palace—County Officials. (Last Half)—Mathews & Ayres—Kitty Doner & Co.—Newell & Most—Margaret Ford—Wheeler Trio.

EASTON.

(First Half)—Pargario—Sully & Thornton—Clifton & Wayne Trio—Murray Bennett—Parker Bros. (Last Half)—Arthur Davids—Clifton & May—Dan Holt & Co..—Parish & Peru—Whirl of Variety.

GLOVERSVILLE.

Leddy & Leddy—Nelson & Bailey—Homer Miles & Co.—Amanda Gilbert Co.—Creedon & Walsh—Kennedy & Francis.

GREENFIELD.

Ralph Seabury—Francis & Love—Hill & Quinell—Payne & Douglas—Maxwell Quintette.

HARTFORD.

Palace (First Half)—The Hallers—Cutty & Nelson—Broadway Nights—Donaldson & Van—Frescott & Hope Eden. (Last Half)—Margaret Taylor—Ben Smith—Frescott & Hope Eden—Elkins, Fay & Elkins—Samsted & Marian.

HOLYOKE.

(First Half)—El Cleve—Butler & Parker—Homer Miles & Co.—S. Wolfe Gilbert Co.—Dorees Operalogue. (Last Half)—Gordon Girls—Storey & Clark—Samy Reilly & Co.—Eddie Ross—7 Musical Spillers.

HAZELTON.

(First Half)—Baby Gladys—Fimley & Hill—Innis Bros.—Morlen & Rex. (Last Half)—Royal Sydneys—Frank & T. Shell—Howell & Gear—Southerland Saxo Six.

HARRISBURG.

(First Half)—Jorner & Romaine—Hibbit & Male—McLallen & Carson—Parish & Peru—5 Chapins. (Last Half)—Hendry & Bradley—Albert McGovern & Co. — Fox & Barton — Private Property.

ITHACA.

Helen Jackley—Boyd & King—Ungaro Romany—Billy Knights Rooster.

PITTSBURGH.

Johnstown (First Half)—Josephine Lenhart—The Rinaoes—Jupiter & Mars. (Last Half)—Sweet Sixteen—The Ovandos—Bobb & Hollis—Margy Duo.

JERSEY CITY.

(First Half)—Frank Wilson—Monroe & Willard—Larry Reilly & Co.—Frank Ward. (Last Half)—Louis Arnold & Co.—Breen Family—Chas. Kenna—Crumbley & Brown—Dippy Diers.

LANCASTER.

(First Half)—Royal Sydneys—Hector & Dena—Howell & Gear—Black & White Revue. (Last Half)—Ray Snow & M. Valmar—Chas. Mack Co.—Al. Tayler—Cecil Eldrid & Clark.

McKEESPORT.

(First Half)—Benton & Wilton—Fenwick Girls Chas. Barney & Co.—Lapiner & Emery—Girl in Air. (Last Half)—Cortez Sisters—Mildred Harris & Co.—3 Martells.

MT. VERNON.

Breen Family—Wilton Sisters—Crumbley & Brown—Wheeler Trio—Jack Inglis—Woolsey & Ardsley.

NEW HAVEN.

Palace—Foster & Peggy—Bob Milikin—Sweeties—Shrine & Fitzgibbons—2 Gordon Girls. (Last Half)—Stanley—Adams & Brown—Indoor Sports—Mann Trio—Sherman & Ross.

Bijou—(First Half)—Fay Thomas—Nadine—Maxwell Quintette—Morton & Wilson—5 Tasmanians. (Last Half)—McRae & Laport—Lynn & Uno Nights—Will Evans—Leon's Ponies

NEW BRITAIN.

(First Half)—Dancing Hagens—Bobby Folsom—Three Rounders—Jolly Jones & Co. (Last Half)—Helen Vincent—McFarland & Palace—Frear Baggett & Frear.

NEW LONDON.

(First Half)—Ralph Seabury—Payne & Douglas—Townley & Norman—Geo. Reeves. (Last Half)—Kidland — Dancing Hagans — Nadine — Three Roers.

NEWARK.

(First Half)—Frank Mullane—Marie Loe & Co.—Monroe & Grant—Brower Trio—Sosman & Sloan—Martin & Moore—Janet Adair & Co.—Jack Norwich. (Last Half)—Grace Nelson—John & Nellie Olms—Chris Richards—Miller & Bradford.

NORTH ADAMS.

(First Half)—Guy Fisher—Francis & Love—Adler & Clark—Exposition Four—The Fantos. (Last Half)—Grant & Wallace—Dutiel & Govey—Scott & Subrey—Leonard & Willard—Four Laney Bros.

OTTAWA.

Valentines—Conley & Webb—Hands Up.

PASSIAC.

(First Half)—Mack & Salle—Challis & Cortau—Scott & Aubrey—Mallan Case—Frear Baggett & Frear. (Last Half)—Jolly Johnny Jones—DeLoack & McLaurin—Himber & Paterson—Marino & Maley—Ara Sisters.

PATERSON.

(First Half)—Chas. Reilly—Chas. Kenna—Newell & Most—Hugh Herbert Col—Esther Trio—McKee & Saffer. (Last Half)—County Officials—Henry Frey—Clark & Jenkins—Delys Sisters—Rowland & Oden.

PITTSBURGH.

(First Half)—Davey—Kelly & Walton—Isle of Joy—Weiser & Reiser. (Last Half)—Hal Springfor—Step Lively—Evans & Miller—Follettes' Monkeys.

PITTSFIELD.

(First Half)—Franchini Bros—Mildred Hayward—Hill Quinell—Leonard & Willard—Four Lany Bros. (Last Half)—Hanlon & Arthur—Butler & Parker—Adler & Clark—El Cleve.

PAWTUCKET.

(First Half)—Crane & Howard—Hamlin & Mack—Monahan & Co.—Jones & Greenlee. (Last Half)—Mad & Page Yorkon Sis.—Finn & Sawyer—Howard Nichols.

READING.

(First Half)—Hendrey & Bradley—Albert McGovern Co.—Fox & Barton—Private Property. (Last Half)—Homer & Romaine—Hibbt & Malle—McLallen & Carson—Five Chapins.

SPRINGFIELD.

Palace (First Half)—Margaret Taylor—Bowen & Baldwin—Ethel Keeler & Chums—Charles Martin—Vlasta Maslove & Co. (Last Half)—Ernesto—Kelly & Brown—Donaldson & Van—Shrine & Fitzgibbons—Leah White Entertainers.

SCRANTON.

(First Half)—Francis & Wilson—Lee Hin Chin—Wolfe Henderson & Co.—Melhn & Renn—For Pity's Sake. (Last Half)—The Smiths—Maud Rockwell—Harry Bodd & Co.—Kramer & Boyle—Rose Revue.

SHENANDOAH

(First Half)—Noel Lester—Frank & Toby Schell—Marg Ford—Sutherland Saxo Six. (Last Half)—Baby Gladys—Finley & Hill—Innis Bros.—Gerard's Monkeys.

SCHENECTADY.

(First Half)—Lad & B. Shannon—Burke & Betty—3 O'Gorman Girls—Rome & Gaut—Billy Bouncers Co. (Last Half)—Alanson—Carney & Rose—Drew & Wallard—Eddie Foyer—Maude Muller & Co.

STROUDSBURG.

(First Half)—Pierce & Goff—Jim Martell—May & Preston—Gerard's Monkeys. (Last Half)—John LeClair—Doris & Mack—Duffy & Mann Evans—Parker Trio.

SYRACUSE.

(First Half)—Alanson—Carney & Rose—Casper & Clark—Drew & Wallace—Hewitt & Mitchell—Perfection Girls. (Last Half)—Lad & B. Shannon—3 O'Gorman Girls—Happy Tho Married—Follis & LeRoy — Dunham & Williams — Billy Bouncer Co.

TOLEDO.

(First Half) — Sultan — Cleo & Thomas — Tom Brown & Musical Highlanders—Hubert Clarton—Palfry Hal & Brown. (Last Half)—Williams & Bernie—Fred & M. Dale—Wright & Earl—4 Woodow Girls—Lee Stafford Deros Co.

TORONTO.

Herman & Clifton—El Cota—Nat S. Jerome & Co.—Helen Primrose—Cook & Smith—Corradinis' Animals.

TROY.

(First Half)—Wilfred Dubois—Billy Smythe Co.—Farrell Taylor & Co.—Frank Sabini Co.—Naynows' Birds. (Last Half)—Chief Little Elk—Hal & Francis—Ames & Winthrop—Hewitt & Mitchell—The Bracks.

WATERBURY.

(First Half)—Jean & Val Jean—Ben Smith—Leah White's Entertainers—Haig & Lavere—Samsted & Marian. (Last Half)—The Hallers—Bowen & Baldwin—Cutty & Nelson—Rome & Gaut—Vlasta Maslova & Co.

WATERTOWN.

Grant & Wallace—Jaris & Boyle—Lyda McMillan & Co.—Lockwood & Rush—Kennedy & Francis—Mack & Lane—Leipsig—Bee Ho Gray.

WILKES BARRE.

(First Half)—The Smiths—Maude Rockwell—Harry Bond & Co.—Kramer & Boyle—Rose Revue. (Last Half)—Francis & Wilson—Lee Hing & Chin—Wolfe Hearson & Co.—Mellon & Renn—For Pity's Sake.

WOONSOCKET.

(First Half)—Howard Nichols—Mad & Page & Yorkon Sis. (Last Half)—Hamlin & Mack—Monahan & Co.—Crane & Howard—Chas. Martin.

WORCESTER.

(First Half) — Kelly & Brown — The Natural Voice—Elkins, Fay & Elkins—Leaon's Ponies. (Last Half)—The Sterlings—Ethel Keller & Chums—Overseas Revue.

LOEW CIRCUIT

NEW YORK CITY.

American (First Half)—Harry Fisher & Co.—Neopolitan Duo—6 Imps. & A Girl—Grace DeWinters—Millard & Marlin—Al. Conrad & Co.—Tom Mahoney—(Two to Fill). (Last Half)—Leon & Mitzi—Burke & Lee—Harmon & Harmon—Thomas Saxo. Sexetette—Nora Allen & Co.—Prosperity—Wells, Virginia & West—(Two to Fill).

Victoria (First Half)—Gorgalis Trio—Zelda Santley—Prosperity — Ash & Hyams — Beatrice Morrell 6. (Last Half)—Al. Conrad & Co.—Millard & Marlin—Tom Mahoney—6 Imps. & A Girl—(One to Fill).

Lincoln Sq. (First Half)—Santosca—Burke & Lee—Maude Hackett & Co.—Bernard & Shaw—Baras Bros. & Catlaina. (Last Half)—Frank Brighton—Shea & Carroll—Girl in the Dark—Bryant & Stewart—Harry Fisher & Co.

Greeley Sq. (First Half)—Pedrich & De Vere—2 Franks—Fisher & Lloyd—Harry Mason & Co.—4 Ushers—Montambo & Nap. (Last Half)—2 Madcaps—The Royces—DeWitt & Robinson—Edna Luby—Bernard & Shaw—Paul & Pauline..

Delancey St. (First Half)—Leon & Mitzi—Pearson?—Johnson & Parsons—Welcome Home—Wells, Virginia & West—Paul & Pauline. (Last Half)—Louise & Mitchell—Metropolitan Duo—Maude Hacket & Co.—Fisher & Lloyd—Boris Fridkin Troupe (One to Fill).

National (First Half)—Mooney & Capman—Martin & Courtney—Shea & Carroll—Borsini Troupe. **(Last Half)**—Alvin & Kenny—Helen Moretti—Howard & Lewis—Mons. Adolphus Co.—(One to Fill).

Orpheum—Kelso Bros.—The Royces—De Witt & Robinson—Stan & Mae Laurel—Howard & Lewis—Thomas Saxo. Sextette. (Last Half)—Montambo & Nap—4 Ushers—Harry Mason & Co.—Meyers & Hanford—Beatrice Morrell 6—(One to Fill).

Boulevard (First Half)—Frank Brighton—Gertrude George & Co.—Girl In the Dark—Browning & Davis—Mons. Adolphus & Co. (Last Half)—Santosca—Mooney & Capman—Welcome Home—Welsch & Green—Daras Bros. & Catalina.

Ave. B. (First Half)—Kramer & Levy—Gene & Menetto—Al. White—(Three to Fill). (Last Half)—Jack Hanley—Carter & Buddy—Gargolis Trio.

BROOKLYN, N. Y.

Metropolitan (First Half)—Kelso Bros.—Gertrude George & Co.—Pisano & Bingham—Ash & Hyams—7 Musical Spillers. (Last Half)—Nora Allen & Co.—Lee Beggs & Co.—Meyers & Hanford—Leo Zarrell & Co.—(One to Fill).

De Kalb (First Half)—2 Madcaps—Harmon & Harmon—John G. Sparks & Co.—Edna Luby—7 Musical Spillers. (Last Half)—Clayton & Clayton—LaFollette & Leonard—Martin & Courtney—Browning & Davis—Borsini Troupe.

Palace (First Half)—Jack Hanley—Carter & Buddy—Pisano & Bingham—Meyers, Burns & O'Brien. (Last Half)—Skating Morrells—Al. H. White—(Three to Fill).

Fulton (First Half)—Clayton & Clayton—LaFollette & Leonard—Fridkin Troupe—Welsch & Green—(One to Fill). (Last Half)—Pedrich & De Vere—Johnson & Parsons—John G. Sparks—Grace DeWinters—Leo Zarrell Duo.

Warwick (First Half)—Geo. Randall & Co.—Thames Bros.—(Four to Fill). (Last Half)—Stewart & Olive—Jimmy Lyons—Jack & Jessie.

BALTIMORE.

Summers Duo—Geo. & Ray Perry—Florence Henry & Co.—Weber, Beck & Frazer—Melody & Youth.

BOSTON.

(First Half)—Vee & Tully—Bowers & Dody—Mabel & Johnny Dove—French Refugees—Thos. Potter Dunn—8 Black Dots. (Last Half)—The Hennings—Montgomery & Martin—Alf Ripon—Hal & Francis—Walter Mantley & Co.

(Continued on page 27.)

PAID CLIFFORD'S BILLS, SHE SAYS

In discussing the suit for divorce which Jack Clifford has brought against her, Evelyn Nesbit, angered by the statement he recently made to the effect that he would bar her from the camp they both formerly occupied in the Adirondacks, had this to say:

"Let me say this: Jack Clifford cost me $100,000 during 1916, 1917 and 1918. He was an expensive luxury. I paid all his bills, and, what is more, I paid for the camp from which he says he will bar me with a shotgun. The camp is mine, and I will have him put off the property.

"He tricked me by having that property registered in his name. I gave him the money to pay for it, and I have the checks made out by me to him and cleared through the Lincoln Trust Company. The records show what the checks were for."

Miss Nesbit showed the checks. There was a long list of bills from Murray's hotel and restaurant, where Clifford lived in February and March, 1918. His hotel expenses then ran about $250 a week, according to the bills and cancelled checks Miss Nesbit showed to prove she paid them.

Also, after the alleged indiscretions charged by Clifford against Miss Nesbit, she received many letters from him, all couched in endearing terms. "I will love you always," is a frequent passage, and in September, 1918, he wrote inclosing "love and kisses. P. S.—Did you go to the Lincoln Bank for me?"

About that, Miss Nesbit said:

"Yes, like a boob, I went to the bank. I was always going to the bank for Clifford. He has declared that he got the theatrical booking for our act and paid me a salary. The truth is I got the contracts. Here is one from Comstock and Gest for twenty-five weeks. The salary was paid to me and I was forever writing checks for Clifford. Florenz Ziegfeld wrote me—read it yourself."

Ziegfeld's letter said:

"Don't let him hold you up. It is you they want. He is not worth more than $100 a week. I paid Clifford and Weston $150 a week, and she was the card."

Miss Nesbit continued then:

"Most of the managers suggested that I get another partner. My contracts all read 'Evelyn Nesbit and dancing partner.'

"The place at Upper Chateaugay Lake belongs to me, and that fact will be very clearly demonstrated in court. I went up there some time ago out of curiosity more than anything else. I suspected there was a woman on the place; yes, one of the two I have named in my suit for divorce. Clifford says he threatened to shoot if I crossed the lake. He is ridiculous. I went up with H. A. Strong—no, not Eugene Strong, who is named as the corespondent—who acted in a legal capacity. Louis Pilcer, brother of Harry Pilcer, met us at the hotel at Merrill, just across the lake from my place. Harry told us Clifford had a gun and that he would shoot.

"We couldn't get a motor boat and had to row across. When we got within view o fthe shore, there was Clifford strutting up and down. He presented a funny picture, if you have sense of humor. He was loaded down with a heavy cartridge belt, just jammed with ammunition, and at his right hip was slung a tremendous gun. He looked for all the world like a cheap imitation of William S. Hart.

"We pulled the boat up on the shore and I approached Clifford. One would naturally expect a threat under the circumstances, but, on the contrary, he said, 'How do you do?' I said, 'It's a lovely day.' He pulled the gun out of the holster and ran over and locked the door of the camp. I said, 'What's the idea?' He replied, 'Nobody gets into this camp.' I said, 'I have a perfect right to stay here. It's my camp.' He said, 'Nobody is going to stay here.' But I put my suit case down and said, 'For heaven's sake, Jack, take off the camouflage. You would if you knew how funny you looked.'

"Mr. Strong got out of the boat and joined us. I introduced him. It was a twister for Clifford. He must have thought it was Eugene Strong, the co-respondent. Mr. Strong put out his hand and Clifford shook it. I didn't figure in the conversation at all for a while. Mr. Strong said, 'This is a beautiful place you have here; I'd like to see more of it.' Clifford said, 'all right,' and unlocked the door and took us both through the house. It looked terrible—dirty and without furniture. You know I replevined the furniture and had it taken away."

COPYRIGHT TIME EXTENDED

American authors and composers, under a reciprocal plan of the United States and Great Britain, are to enjoy copyright privileges in Great Britain for their works which are published not later than six months after the actual termination of the war between the Central Powers and the British Government, a date which must hereafter be determined.

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HARRY J. CONLEY

IN

RICE AND OLD SHOES

BY GRACE RYAN WITH NAOMI RAY

EASTERN REP. ROSE & CURTIS WESTERN REP. BEEHLER & JACOBS

PALACE, NEW YORK, This Week (July 19)

ENOS FRAZERE

The most sensational scenic and spectacular novelty ever presented.

On fifth at Palace, New York, at 3:11 and 9:11 (closing the first half) with tremendous success.

Direction, BERNARD BURKE

DRAMATIC and MUSICAL

"SILKS AND SATINS" NEW ROCK REVUE TUNEFUL AND BRIGHT

"SILKS AND SATINS."—A musical revue in two acts. Book by Thomas Dugan; lyrics by Louis Weslyn; music by Leon Fosebrook. Presented by William Rock at the Geo. M. Cohan Theatre on Thursday evening, July 13.

CAST

Helyn Eby, Johnny Dale, Jay M. Regan, Phoebe King, Ernestine Meyers, Rudy Wiedoeft, Aileen Stanley, William Rock, Irene Hart, Bernice Hart, Delphine Daughn, Thomas Dugan, Babette Raymond, Hal Harrington, Virginie Lee, West Avey, Dennis O'Neill, Jue Quon Tai, Hazel Webb, Harry Hines, William Demarest, Estelle Collette.

William Rock's musical revue, the fourth to reach Broadway this season, is a tuneful, dancing, elaborately costumed, expensively mounted production and built around the ability of a half dozen or so well known vaudeville acts, to which is added the attraction of a handsome well drilled chorus.

Thomas Dugan's book provides but little comedy and that portion of the revue depends almost entirely upon the several vaudeville acts, one or two of which, new to Broadway's legitimate theatre audiences, scores strongly with bits which have for years been familiar to the two-a-day patrons.

Dugan, himself, with Miss Raymond, does a large part of his vaudeville act including the garden scene and the burlesque automobile bit.

Johnny Dale danced entertainingly in a solo number and also with Ernestine Meyers, who in her Dance Orientale in the first act, looked cool as to wardrobe and artistic in action.

Aileen Stanley, a new comer in the production field but well known in vaudeville, was one of the bright spots in the entire evening's entertainment. Modest in manner, charming to look at and blessed with a voice of resonance and tuneful quality, she was a delight in all her numbers.

Irene and Bernice Hart, billed as proteges of Van and Schenck, are two youthful misses whose voices blend well and who sing in a manner which so closely resembles the style of Van and Schenck as to suggest long study with the big singing team. One of the hits of the entire show was scored by the young girls.

West Avey and Dennis O'Neill, the black face dancing team, did well with a fast eccentric dance just before the closing of the first act which was a scene of much color and splendor. Jue Quon Tai, the Chinese singer, was the Princess in the scene and in her solo revealed a contralto voice of some quality and volume.

William Demarest and Estelle Collette were the outstanding comedy hits of the revue. Miss Collette plays the violin and is an excellent foil for Demarest, who the moment he began his comedy falls as an interlude to his cello playing, had the audience in roars of laughter. A big future in productions awaits this clever pair.

A beach scene with the girls on boards which teetered up and down was one of the attractive bits of the last act and the number sung to the accompaniment of the swinging boards was tuneful and bright.

Harry Hines, in a portion of his vaudeville offering, did not get on until around eleven o'clock. The lateness of the hour or the big scenes which preceded him evidently had a depressing effect, for his entire act lacked the speed and spontaneity which usually carries him over. In the spot assigned him he was decidedly out of place.

Rock worked but little in the piece. He has a scene called "Youth and Old Age" with the Hart girls in the first act, which could well be eliminated as it takes the edge off their appearance when they do their specialty in the second act.

The Broadway Swell and The Bowery Bum, done by Rock and Dugan, was decidedly funny and the old time dance done by the pair awoke memories of the old song and dance teams.

Rudy Wiedoeft played a jazzy saxophone solo and J. M. Regan, a young tenor, contributed several vocal solos.

The revue on its opening performance did not run as smoothly as one might wish. There were a number of stage waits and the silk and satin drops failed to run up and down as smoothly as their fine texture would indicate. One or two of the scenes could also with advantage be eliminated. The "Reisenrobber" scene and the "Bolsheviki" bit seemed rather out of place. There is, however, a lot of good material in the piece and it can easily be whipped into shape. With that done, Rock will have a fine evening's entertainment.

"SOCKS" A FARCE WITHOUT PLOT

LONDON, Eng., July 17.—A new farce, written by Mark Strangways entitled "Socks" which opened for a provincial tour recently, has been greeted with praise for the cast and adverse comment for the play, which is wordy, un-natural and hardly plausible. The piece deals with the family of a gentleman farmer whose daughter has been in love with a traveller, not having seen him, however, for ten years. He finally returns from his travels and the daughter, seeing that she is no longer the young maid she used to be, determines to evade him by masquerading as her sister, who has been called away to nurse a sick aunt. The lover arrives and is immediately commissioned to propose to Belinda, the masquerading sister, in behalf of a shy minister. He does so and complications ensue which are, of course, happily ended. The play is being presented by Frank Heath-Saunders and the following cast is appearing. Frank Milray, Madge Trecnhard, Jean Sinclair, Frank Forbes-Robertson, Edith Crushanks, Francis Corfield, Irene George, and Frank Heath-Saunders.

SHOW CENSOR PROMOTED

PROVIDENCE, July 17.—Richard H. Gamble, amusement inspector and censor of the Police Department, has been promoted in rank from sergeant to lieutenant by the Board of Police Commissioners. He will continue his work as censor. Lieutenant Gamble has been a member of the Police Department for more than twenty-six years. He served as patrolman until seven years ago, when he was made a sergeant. A year later the commissioners created the office of an amusement censor and Lieutenant Gamble was detailed to act in that capacity.

START "TRADE CIRCUS"

LONDON, July 15.—An official "Trade Circus," has been dispatched by the Department of Overseas Trade to tour the British dominions for the purpose of advertising British goods. According to the American Chamber of Commerce, here, the expeditions to the Far East, South America and the United States have been postponed because the manufacturers cannot work off present commitments.

PICTURES IN WINTER GARDEN

LONDON, Eng., July 17.—Grossmith and Laurillard's production of "Kissing Time," which has been running steadily since its opening on May 20, 1919, closed last Saturday after having given nearly 500 performances. The Winter Garden, at which it was appearing, is now being utilized as a picture house.

DOING SPECIAL MATINEES

LONDON, July 17.—Laurette Taylor is presenting three special matinees of "Peg o' My Heart," with the original English company, for the benefit of the Actors' Orphanage and Actors' Benevolent Fund. The first of these took place yesterday and the others take place on the 23rd and 30th, respectively.

LEDERER'S NEW SHOW "GIRL IN SPOTLIGHT" HAS LILTING TUNES

"The Girl in the Spotlight."—A musical comedy in two acts. Book and lyrics by Richard Bruce, music by Victor Herbert. Produced by George Lederer and presented at the Knickerbocker Theatre, Monday evening, July 12, 1920.

CAST

Tom Fielding	John Reinhard
Bill Weed	Johnny Dooley
Ned Branton	Richard Pyle
Max Preiss	James B. Carson
Molly Shannon	Mary Milburn
Frank Marvin	Ben Forbes
Bess	Minerva Grey
Clare	Jessie Lewis
June	Agnes Patterson
Watchem Tripp	Hal Skelly
John Rawlins	John Hendricks
Nina Romaine	June Elvidge
Margot	Ruby Lewis
Julie	Lucille Kent
Laurette	Lillian Young
Ethel	Flora Crosbie
Margery	June White
Kitty	Gertrude Reynolds
Dorothy	Evelyn Grieg
Babelle	Helen Gates
Estelle	Geneva Mitchell
Berenice	Helen Marche
Audrey	Ann Milburn
Clarice	Elizabeth Chase
Jean	Margaret Kerr
Liela	Georgie Prentice
Natalie	Dorothy Barth
Olivea	Marguerite Daniels
Rosina	Gladys Hart
Stella	Ly Wirth
Who Is He???	William Cameron

"The Girl in the Spotlight" is none other than Mary Milburn, a charmingly attractive young lady who plays the part of a slavey and who becomes famous overnight, in this latest musical piece by Victor Herbert. She sings prettily, does Miss Milburn, and, being a comely brunette, with a clear soprano voice, the audience took to her from the very beginning. Victor Herbert, himself, extolled her musical comedy virtues in a speech he delivered from the stage on the opening night.

The show could hardly be said to be one on which Herbert has spent himself, musically; but, nevertheless, there is a distinctive tunefulness about the score. And, in the case of such numbers as "I Cannot Sleep Without Dreaming of You," "There's a Tender Look in Your Eyes," and "Dancing Lesson," there is a strong likelihood that at least one, if not all, of them, will be whistled, bought and sung, by the populi, sometimes referred to as "common" by cartoonists and politicians.

Richard Bruce has spun a pleasant yarn in the book and lyrics that he wrote for "The Girl in the Spotlight," and, even though there is lack of humor at times, especially during the second act, this millionth or so version of Cinderella has a pleasant tang as served up in the elaborate production which George Lederer has made.

Johnny Dooley flopped about in true Dooleyesque fashion, which means that he lent joy to the proceedings. Hal Skelly, Louise Groody's erstwhile elongated dancing partner in "The Night Boat," danced well, but achieved his best results with a number called "I Learned About Women," which proved to be one of the hits of the evening. James B. Carson and Ruby Lewis came in for a great deal of applause after singing a number called "Catch 'Em Young, Treat 'Em Rough and Tell 'Em Nothing."

June Elvidge, the beauteous motion picture actress who has, apparently, forsaken the films to appear on the stage, looked and acted the part of a temperamental prima donna. She looked stunning, too. Ben Forbes may also be mentioned favorably, for he did his bit well.

"The Girl in the Spotlight" looks like a winner for George Lederer, who not only has provided elaborate costumes and settings, but has also peopled the show with a fascinating bevy of maidens.

HAMMERSTEIN TO BE BUSY

Arthur Hammerstein last week issued an announcement covering his activities for the coming season.

First and foremost of the plans are the opening in New York of five new musical plays and two serious pieces. Frank Tinney is first in "Tickle Me," at the Selwyn on August 16, in which he will be supported by Louise Allen, Allyn Kearns, Marguerite Zender, Paul Ryman, Vic Casmore, Marcel Rousseau, Ben Mulvey, Elizabeth Dunn, Olga Mischa, Ivan Strogoff and Grant and Wing. Otto Harback, Frank Maudel and Oscar Hammerstein 2nd, are credited with the book and lyrics, while the music is by Herbert Stothart.

On September 20, Frances White, under contract to Hammerstein for five years, will be seen in "Jimmie," a musical play, with Ben Welsh and Roger Imhoff as featured players and the same writers as did "Tickle Me."

"I'm Cured," a musical version of William Collier's success "Never Say Die," is to open in Hartford, Conn., on October 11. "The Love Apple," written by Bide Dudley and described as being in two bites and ten nibbles, is to open around the holidays. The name of the composer of this piece is being withheld. Louise Allen is to be featured in a play called "Blossom Time," also from the pen of Otto Harbach, which opens in February. Of the other plays there is "The Marriage Not," a three-act comedy drama by Ada Patterson, newspaper writer, which is supposed to be written around the curious married life of Fannie Hurst, the novelist. Eugene Walter is writing a play called "Sein Fein" for Hammerstein, and this is to be produced with a cast of all Irish player folk.

Hammerstein will also send on the road several of last season's successes, including "Always You," with Irene Franklyn in the lead, opening for a tour of the large cities on August 31 at Allentown, Pa. He will also send out companies to tour with "Sometime," "Somebody's Sweetheart," and "Tumble In."

POLICE ARRANGING BIG SHOW

The police field days show which, in the last few years, has attracted tremendous crowds, will take place this year at the Gravesend Race Track on Saturday August 21 and Saturday, August 28. A program of many events equally as interesting as in previous years and long enough to consume an entire afternoon, is promised.

A special feature of entertainment on each afternoon will be a number of horses in a great race. Entered in the attraction will be a number of horses whose names are well known to racegoers. The horses are now stabled either at Gravesend or neighboring tracks and will be groomed for the police field day events. Several trotting races also have a prominent place on the program.

Boxing matches are to be offered. A treat is in store for the spectators, as several prominent fighters have volunteered to entertain. Aeroplane stunts of a sensational nature will thrill. A sham battle, daylight fireworks, horsemanship exhibition by the New York Department of Police, athletics in all its branches and dozens of other features will enliven each day.

The benefit is to replenish the Police Relief Fund. John Daly, former Deputy Police Commissioner, is chairman of the committee, the secretary of which is Stephen A. Rudd. Captain Charles A. Zanes, of the Oak Street station, is financial secretary and Vincent Finn, assistant secretary. Most of the Captains and Inspectors of the Police Department and many of lesser rank comprise the various committees in charge of athletic events.

DOWNING HAS NEW PLAY

Robert Downing, formerly out in "Ten Nights in a Bar-room," will have a new play this season, entitled "Hearts vs. Dollars," by Jerrold Sheperd. The vehicle is a comedy-drama in four acts and deals with the profiteer, politician, priest, and lover.

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JOE WILTON'S

HURLY BURLY

People Engaged for This Co. Kindly Report Wednesday, July 28th, Eleven A.M. Sharp. IHRIG'S HALL — 772 Eighth Ave., New York City, N. Y.

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WANTED CHORUS GIRLS

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Rehearsals start **MONDAY, AUGUST 2d**, at 10 **A. M. Two Weeks' Rehearsal. IMPERIAL CAFE, BROOKLYN, N. Y.**, Fulton St. near Borough Hall Subway, Furnish everything. Fare and sleepers to and from opening and closing stands. Full salaries every Saturday afternoon. Address **145 STATE ST., BROOKLYN, N. Y. Phone 385 Main.**

AL REEVES

CALL CALL CALL

ALL PEOPLE ENGAGED FOR

"DAVE MARION'S OWN COMPANY"

Kindly report for rehearsal at **Maennerchor Hall, 203 East 56th St.,** Monday, **Aug. 2d**, at 10 a. m. **Can use a few more good chorus girls,** highest salaries paid, everything furnished, fares, sleepers, no half salaries. Apply to Room 708 Columbia Theatre Bldg.

DAVE MARION.

CALL CALL CALL

CHARLES ROBINSON'S

"BIG PARISIAN FLIRTS"

All people engaged for this attraction report for rehearsal Thursday, **July 29**, 10 A. M. at

DONOVAN'S GRAND CIRCLE HALL
308 West 59th Street, near Broadway, N. Y.

Acknowledge this call. Can use good STRAIGHT MAN and ECCENTRIC COMEDIAN doing specialty. Also **CHORUS GIRLS.**

Room 303, Putnam Building, care of E. LIVINGSTON.

CALL

ALL PEOPLE ENGAGED FOR **PECK AND JENNINGS**

JAZZ BABIES

Kindly report for rehearsal **Monday, July 26, at 10 A. M.**, at the **Mansion, 57 St. Mark's Place, near Third Ave., New York.** Can use a few more good chorus girls. Acknowledge **WM. V. JENNINGS** or **DON CLARK, Room 704 Columbia Theatre Building, New York.**

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WITH EDDIE COLE

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"CLASSIC AND CHARACTERISTIC DANCES"

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BILLY HAL WILSON

in SONGS AT THE PIANO

Music by FRED RATH **Lyrics by AL. DUBIN**

JOHN R. GORDON & CO.

CHISHOLM & BREEN

HER CAVE MAN

By JOS. L. BROWNING
Direction—IRVING COOPER

BURLESQUE NEWS

(Continued from Page 14 and on 31)

NOW WORKS FOR BANK

BUFFALO, N. Y., July 17.—Hope Sawyer Patten, who has been connected with the Gayety Theatre, this city, the past few years as press agent, has resigned to accept a position as private secretary to a banking official in Buffalo.

WEINGARDEN ENGAGES PEOPLE

CHICAGO, Ill., July 17.—I. M. Weingarden has engaged for his "Whirl of Mirth" Company, so far, Harry Seyon, Al Ferris, Ruth Addington and Mable White. Weingarden will have an entirely new production this season.

SIGNS MOELLER AS MANAGER

James E. Cooper has engaged Art Moeller to manage the "Victory Belles" this season. He managed the Mt. Morris the latter part of last season. Maurice Wainstock will manage the "Roseland Girls."

FAY SHIRLEY SET

Fay Shirley will go with Sullivan and Gerhardy's "Mischief Makers" this season.

KAHN'S UNAFFECTED BY HEAT, DRAWS WELL WITH SNAPPY SHOW

It was a warm afternoon last Thursday at Kahn's Union Square, but a good show was put on and a crowded house was on hand.

The book was in two parts, which offered no end to the comedy situations. Both parts were made up of bits, intermingled with fast, catchy numbers. Joe Rose staged them, while Solly Fields was responsible for a lot of attractive numbers that were well worked out by as pretty a lot of girls as one would care to see in any chorus.

The "imaginary person" bit went over nicely at the beginning of the show, with Rose, Bentley, Walsh and Keeler doing it.

The "telephone" bit pleased, with Bentley and Miss Deno doing it.

The "bench" bit was well done by Rose, Bentely and the Misse Bell and Pennetti.

Rose, Bentley, Walsh and Misses Bell, Howard and Deno did the "flirting" bit and worked it up to a good laughing scene.

The "barrel" bit was amusing as Rose, Keeler and Walsh did it.

While the crew was setting the stage for Gara Zora, Rose, Keeler, Bentley and Miss Howard did the "wheelbarrow" bit, much to the amusement of the audience.

In a ballet called "The Dreamer," which was very prettily staged and nicely carried out, with the girls working in red union suits, Gara Zora danced most gracefully in bare feet and Oriental costume. Her dance was well executed and very effective.

In the prison scene, the audience was treated to something that was not on the program. Frank Hunter, one of James E. Cooper's stars, who closed the previous week in "Folly Town" at the Columbia, happened into the house and jumped into the bit, injecting a whole lot of comedy and polishing the scene off right. Others in the scene were Rose, Bentley, Walsh and Keeler. This scene was a comedy offering and stood out above any in the show. Kahn had a lot of pretty costumes and the girls look well in them.

Those in the show were Rose, Bentley, Walsh, Keeler, Norma Bell, Margie Pennetti, Margie Howard and Besse Deno. Hunter was in only one bit. Sid.

FOREIGN NEWS AND REVIEWS

(Continued from page 13)

EXPECTS THEATRE "RENAISSANCE"

LONDON, July 10.—The London *Post's* critic sees a "dramatic renaissance" in the present condition of the theatre, so far as England is concerned at least. He says that "every ten years brings a new generation of theatre-goers" and that a public with its decade ahead of it is coming into power, with "but a sprinkling of the Old Contemptibles of 1914" left.

This new public, according to the critic, was first attracted to places of amusement during the war, when it was pleased by "light, inconsequential entertainment, which could be enjoyed in snacks," but conditions have changed and "those who once flocked into the theatre, having nowhere else to go * * * now have their homes, which they will not willingly exchange for the theatre unless they can count on the good square meal they are now capable of enjoying."

The question then is, What does this new public want? And the writer finds that they "bring to the theatre a virgin mind," which will be most responsive "to plays that square with the life it knows, a much wider life, as it happens, than it had any conception of a few years ago."

This important fact has been overlooked by most of the old guard producers and playwrights, but newcomers are on hand to take their places, according to the Post article, which concludes as follows:

"They (the managers) have assumed that, now that the war is over, they have only to take things up where they put them down. But the formula "as in 1914" does not work. Of the authors of 1914, many of whom are wedded to 1914 methods, only Sir J. M. Barrie and Mr. Somerset Maugham have come through the war unscathed.

"It is much the same with the actors. Managers have paid huge salaries to the "names" of 1914, only to find that to the new public these names are meaningless. Naturally the result has been disastrous, and managers, who never understood the little public of the old days, and now find themselves all at sea with the new, cry out that there are no good English plays and so import on crippling terms from America plays of inferior and outlandish character. The playgoer who wants to see something of the life he knows is given the choice of being shanghaied on one side of the street or honolulued on the other.

"A new generation of playgoers such as this calls for a new generation of playwrights and a new generation of managers. And there are signs that things are righting themselves on these lines. Messrs. Herbert Jay and Frank Littler, Reandean and Mr. H. M. Harwood may not all be quite so new as Mr. Donald Calthrop, who at the age of 32 makes his first venture in management with "The Young Person in Pink," but they do not belong to the old school of managers, and they have to their credit "Such a Nice Young Man," "The Skin Game," and "The Grain of Mustard Seed." What has the old school of managers to pit against these?"

RAILWAY CONCESSION STILL ON

LONDON, Eng., July 10.—The railway concession, which, some months ago, was in danger of being revoked, is still operating, pending a final decision on the matter by Parliament. The theatrical commission attempting the retention of the concession has worked hard and, to all purposes, seems to have won.

"SKIN GAME" PASSES 100

LONDON, Eng., July 17.—John Galsworthy's play "The Skin Game," running here at the St. Martin's Theatre, passed its one hundredth performance on Wednesday, July 7th.

ROSTAND'S SON MAKES GOOD

PARIS, July 19.—Maurice Rostand, son of Edmond Rostand, author of "Chantecler," "The Aiglon," and "Cyrano de Bergerac," has amused Paris for several years with his blond curls and affected mannerisms, but, since the publication of his most recent book, "The Crystal Coffin," he is being taken more seriously.

Announced as a scandal, this work has aroused France and brought Rostand to light as a sincere pacifist, crying for peace the world over. He frankly joins the ranks of the syndicalists. Despite the fact that his former associates, with whom syndicalism is not popular, are closing their doors and turning up their noses, critics claim that the author has at last found himself.

"OH JULIE" MUST BE CUT

LONDON, Eng., July 17.—After the opening of "Oh Julie," the musical comedy in which Ethel Levy returned to the London stage, many of the papers came out with criticism of the running time of the show, which is about an hour too long. They were not hesitant in saying that Miss Levy's part should be cut and that some of her material was too dirge-like and dead. The cutting process is under way at the present time.

RUTH DRAPER GOES WELL

LONDON, Eng., July 17.—Ruth Draper, an American actress, who opened here recently in a series of dramatic sketches, written by herself, has been very successful and is now appearing over the large circuits. She opened two weeks ago at the London Coliseum and registered an unquestioned hit. She played two weeks at the Coliseum.

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WHIRL OF MIRTH

are called for July 21 in Chicago. All people engaged kindly report at once to **I. M. WEINGARDEN, 19 W. 20th Street, Chicago, Ill. Can use four more good ponies and mediums. Best salary.** Wire or report at once to I. M. Weingarden, above address.

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Sensational Whirlwind Dancers

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The Dancing McDonalds have the best dancing act of its kind seen hereabouts for a long time. It is lively, clever and does not stall. The girl is shapely, pretty, well-costumed and has real ability. The man is good looking, clever and artistic. The waltz was exceptionally graceful and the very rapid pivots and neck-spin at the finish were a whirlwind in their effect. Closing the show, they received a big hand and were an unqualified hit. H. W. M.

Variety

"This looks like a couple of kids who have a lot and don't know how much they have themselves. As lookers they are perfection. They smack of musical comedy at $3.00." JACK LAIT.

B. F. Keith's Orpheum Theatre, This Week

Direction, RAY HODGDON

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Experienced Ponies, Mediums & Show Girls (Our Terms)

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Half Salary FOR SECOND WEEK OF REHEARSALS

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All people engaged for above attraction kindly report for rehearsals at Turn Verein Hall, 305 W. 54th St., N. Y. City, Monday, July 26th, at 10 A. M.

Wanted, Lady Musicians

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NEW ACTS AND REAPPEARANCES

(Continued from Page 12)

CONLEY AND FAY

Theatre—*Proctor's 23rd St.*
Style—*Comedy and singing.*
Time—*Ten minutes.*
Setting—*Special in three.*

A country boy calls on his girl, bringing with him a motorcycle which he has lately bought. Some dialogue follows, which was good for laughs.

The boy gives the girl a ring, which she refuses because, she says, it is a chip and cheap. But, after a speech by the boy, she relents and the curtain descends as they embrace.

The re-rise of the drop disclosed the tail light of the motorcycle going up the road and stopping at a church. After a short pause, the light again goes up the road and stops at a small house painted on the drop, which also illuminates. After that, one window is illuminated, while the rest of the house is in darkness, the effect of the shade being pulled down is shown, and the orchestra plays "Goodbye Forever."

A couple of songs are interspersed which drew applause and the pigeon story was good for a hand. Several bows were taken at the finish. H. W. M.

DUNCAN AND LYNN

Theatre—*City.*
Style—*Rube comedians.*
Time—*Eighteen minutes.*
Setting—*One plain.*

Duncan and Lynn, in a comedy, talking and dancing act much like numerous other combinations of the same order, have a vehicle that should be successful along the routes where such acts are in demand.

The act opens with a freak rendition of a "rube" number. Not being pleased with the way it sounded, they start a quarrel, which resolves itself down into a matter of personalities, wherein they "razz" each other considerably and unkindly, the said razzing bordering on a personal encounter. After telling what they are going to do to each other and not doing it, and having called each other names and told family secrets which were supposed to be dark, they determine to settle their differences by means of a jigging contest.

In this, some good bits of business are introduced. One of the men, dressed in grey, took some nasty falls that came in for laughter.

A good act of its type, though it needs some more revising and working out before it can tackle the big time. S. K.

QUIGLEY AND FARRELL

Theatre—*Proctor's 125th St.*
Style—*Irish comedy.*
Time—*Sixteen minutes.*
Setting—*Two.*

Two Irishmen, one a supposed government investigator, have considerable talk regarding politics, different parties, the high cost of living, very little of which got over. It is small time.

The "right foot, left, he has no foot left, that's right, no, that's not right," style of comedy has been buried for many years and Casey, who had two legs, and "Limpy" Riley, who had only one, running a hundred yards in three feet" brand of gag, would not get a laugh in any vaudeville theatre in the country.

An old style Irish song received a small hand "Is There a Man in the House Named Reilly," sung by the Spencer Brothers many years ago, went over. Various signs were affixed to the side of a prop air-ship such as "Everything is going up but our wages" and "It isn't the high cost of living, it's the cost of living high." One does a dance while the other pedals the half cycle, half-airship, into the wings. A fair hand was received at the finish.

It is doubtful whether the act will ever make any but the pop houses in its present form. H. W. M.

GILRAINE AND HARTWELL

Theatre—*Harlem Opera House.*
Style—*Dancing.*
Time—*Eleven minutes.*
Setting—*Three.*

This act opens with an ensemble dance by several girls in flounce dresses and pantalettes and two in male attire. Miss Gilraine then breaks through a large hoop, making an effective entrance, dressed in black, and is joined by the man in white flannel trousers and dark coat. The two then do a double dance, sort of a pony trot number, with the man holding streamers of ribbon attached to the girl's dress at the shoulders.

The chorus and Miss Gilraine next appear in very short, flimsy dresses, with very bare legs, and do a dance in which Miss Gilraine is airy and graceful. Her dress of cerise made her stand out well against the background of the others. Hartwell is supple and worked well in this number.

Two girls, dressed in white trimmed with lavender, did a jazz dance and Miss Gilraine, returning and dressed in Scotch costume, did a dance to the music of "Roamin' in the Gloamin'" and "She's Ma Daisy," which was good for a hand.

For the finale, a semi-military costume was employed. Miss Gilraine wore a short white dress, under which was displayed trunks of red, white and blue ruffles. A double dance was done with Hartwell, in which Russian steps were shown. The throw around at the finish was very clumsy.

The act, at the present time, is not smooth and is unrelieved in its monotony of dancing. The bare legs idea is given considerable time and prominence, but the girls, as a whole, cannot be said to be shapely. Both Miss Gilraine and Hartwell dance well, but the act could stand a lot of coaching and considerable playing and rearrangement before it gets into the better houses. H. W. M.

PIATOVA, FERRARI & CO.

Theatre—*Audubon.*
Style—*Dancing.*
Time—*Ten minutes.*
Setting—*One, three and three and a half.*

The "and Co." does a few lines of a song in "One" and the front drop is then taken up, showing a special drop. The "and Co." then plays a harp and Mlle. Ferrari and Piatova do a series of dances.

Mlle. Natalie has an exceptional figure and looked beautiful in white tights and a short white costume. She is the quintessence of grace and the embodiment of the poetry of motion. In a solo toe dance, which followed, she did some fast stepping that shows her a mistress of her art and a pleasant contrast to many others. She looked well in a white costume with silver spangles, which was flashy and effective.

The man does Russian steps, spins and whirls. He is not as good a dancer as Ferrari, the man with whom Mlle. Natalie danced for so many years, for he seemed to work with considerable effort. He has neither the grace nor style necessary.

A harp solo was then followed by a sort of "dope" dance, a variation of the Apache. The "sniffing" business is sordid, leaves a bad impression, and should be taken out. The dance which followed needs rehearsing. The neck-spin and volplane finish were good. Mlle. Natalie then runs up a set of steps and does a dive into her partner's arms. He either let her fall or else she slipped when the act was reviewed, but, artist that she is, gracefully slid to the stage in a pose and there were few who realized that a mishap had occurred and that it was not a part of the act.

With a little more playing, the few changes suggested and a little more for the "and Co." to do the act will be in good shape for the big time. H. W. M.

ERLANGER WINS NEW YORK THEATRE FIGHT

(*Continued from page* 3)

year and on January 9, Justice Vernon M. Davis signed an order appointing Carlisle Norwood, Phoenix Ingraham and Bryan L. Kennelly, appraisers. The court's order, among other things, provided that the "appraisers of any two of them were directed to estimate and certify to the court in writing over their signatures, the value of the aforesaid petitioners' stock as of the 24th of October, 1919, in the time of the petitioners' dissent; and said order further directed that said appraisers deliver one copy of their report, estimate and certificate to New York Theatre Company and one copy to the petitioners; and by said order it was further directed that the manner in which payment for said stock shall be made by New York Theatre Company to the petitioners to be in cash within fifteen days after the certification by the appraisers of the value of petitioners' stock; and by said order it was further directed that the charges and expenses of the said appraisers be taxed under the direction of the court and to be paid by the New York Theatre Company."

The taking of testimony before the appraisers began January 26, 1920. Both sides called the most prominent real estate experts in the city to testify, in addition to many other witnesses. The taking of testimony continued over a protracted period, covering 1067 typewritten pages.

The final report of a majority of the appraisers, there being a dissenting report filed by Bryan L. Kennelly, in which a negligible amount in excess of the selling price is awarded to the petitioners, was filed July 9. The dissenting report, it was explained, is merely a matter of record and does not count.

It was further explained that, under the order of the court appointing the appraisers, the report of the majority of the latter virtually amounts to a judgment of the court, which will have to be paid, unless an appeal is taken to the Appellate Division of the Supreme Court. If no appeal is taken, Bickerton stated he would docket the appraisers' report in the County Clerk's office, the same as he would any ordinary judgment of the court, and issue execution to the Sheriff against the New York Theatre Company.

It was further explained that, although the dissenting petitioners are ostensibly stockholders of the New York Theatre Company, for the purpose of making payment of the additional amount awarded by the appraisers, they remain outside the fold. That is to say, when the money realized from the sale of the corporation's assets, including the sum of $170,957.54, which the corporation had in bank at the time of the disposal of its assets and previous to its dissolution, (Erlanger and his group also failed to assent to the subsequent dissolution of the corporation, is divided among the stockholders, there will be deducted, after taxes and other charges are made, a sufficient sum from each majority stockholder who voted his stock for the sale, a pro rata sum sufficient to give each dissenting minority stockholder $222.01 net for each share of stock he owns. In other words, the majority stockholders are virtually penalized, according to the explanation given, from their net proceeds, by reason of the assent they gave to the sale of the corporation's assets for $3,200,000 over the protest of the minority stockholders who claimed that much more could be realized.

The New York Theatre Company was incorporated March 21, 1903. Its original capitalization was $1,000,000, consisting of 10,000 shares of a par value of $100 each. The original subscribers to the stock were Marc Klaw, A. L. Erlanger, Samuel F. Nixon (Nirdlinger), William Harris, Alf Hayman and Charles Frohman. In 1906, the capitalization was increased to $1,250,000 and Jacob Litt, John McNally, Isaac B. Rich and Frank McKee were each allowed to subscribe to stock in the corporation. Later, Henry Dazien acquired the stock held by the late Frank McKee.

Erlanger testified that he personally negotiated the deal whereby the New York Theatre Company acquired the New York and Criterion Theatres property. He conducted the negotiations with Henry B. Sire, the owner, and in March, 1903, the New York Theatre Company bought the property for $1,710,000. There were two mortgages, one for $950,000 and the other for $300,000, making a total mortgage indebtedness of $1,250,000, the balance of $460,000 being paid in cash. Afterwards the corporation issued additional stock to pay off $200,000 of the mortgage indebtedness, selling the stock at $40 a share. Later the corporation spent $300,000 more in furnishing and re-decorating both theatres.

At the time the minority stockholders brought the appraisal proceedings, 11,248 shares of the total of 11,250 shares of capital stock were outstanding. The other two shares were in the treasury and belonged to the corporation.

Testimony adduced at the hearings in connection with the appraisal proceedings, revealed the fact that Loew is operating the New York Theatre under a lease for the term of one year at a rental of $1,500 a week. The lease between Loew's Theatrical Enterprises and the New York Theatre Company was entered into January 26, 1918.

Besides the rental, Loew is also paying the New York Theatre Company fifty per cent of the net profits, payable yearly, realized from the showing of motion pictures both on the roof and in the theatre below. In addition, Loew pays the entire cost of maintaining heat in both theatres and throughout the buildings, in fact, it being further provided in the lease that he pay the cost of maintaining the elevator service in the New York Theatre Building. However, the landlord contributes one-third of the cost of supplying heat and power.

It is also specifically set forth in the lease that no vaudeville should be presented in the theatre.

The lease, in addition, provides that in the event the landlord sells the property at any time, the tenant must vacate the premises, if the landlord so elects, on sixty days' notice. And it is further provided in the lease that, "Should Marcus Loew cease to be a director or officer of his corporation the lease may be terminated on thirty days' notice."

Thus far the Loew rental has approximated upwards of $3,000 a week. The highest previous rental ever paid for the premises was a flat sum of $2,000 a week, by William Morris, but which included several advantages that are not included in the Loew lease.

Some interesting figures in connection with the property were also revealed. For instance, the total gross receipts from the building for the years from 1907 to 1919 were as follows: 1907-8, $129,187.57; 1908-9, $100,499.55; 1909-10, $110,235.57; 1910-11, $133,336.17; 1911-12, $140,162.28; 1912-13, $122,492.55; 1913-14, $155,795.38; 1914-15, $93,901.10; 1915-16, $140,754.26; 1916-17, $182,431.79; 1917-18, $195,062.80; 1918-19 (the first year that Loew was in the house), $223,315.87.

The net profits for the years from 1903 (the year the New York Theatre Company acquired the property) to 1907 are given as follows: 1903-4, $15,151.50; 1904-5, $3,630.29; 1905-6, $50,084.37; 1906-7, $15,362.80.

The net earnings of Loew's New York Theatre for 1918-19 were made up of two items, one being one-half of the net profits of Loew's operation of his motion picture theatre and the other by a straight rental to him. Rental, $1,500 per week or $78,000 for the year and one-half net earnings were $78,567.18.

The Criterion was rented to James K. Hackett for $50,000 a year. Early in the year Hackett fell down on his lease and the company took over the theatre and operated it for the balance of the year. The rental received from Hackett was $20,635.32. The earnings from the theatre, as operated by the New York Theatre Company, were $41,498.06.

During the preceding year, 1917-18, the receipts of Loew's New York Theatre, from earnings, that is, one-half the net profits, $77,672.57, rental $78,000; Criterion rental, $34,440.16, make a total of $190,112.73.

In 1916-17 Loew's earnings, one-half payable to theatre, were, $50,862.70, rental $79,500 (there having been an extra week in that year).

In 1915-16 (before Loew had the house), the rental from the New York Theatre was $69,571.43; the roof rented for $4,000, Criterion rented part of the time to the Vitagraph Company for $29,766.65 and for the balance of the time to Hackett for $25,000.

In 1914-15 the New York Theatre rental was $50,750 and the Criterion was $40,833.35; 1913-14 rental was $104,000; for the Criterion there were three items: one of rental, $6,086.96; one of earnings amounting to $3,726.12, and one of rental to the Vitagraph Company, $40,000. 1912-13, the New York Theatre was operated on a basis of rental and earnings; earnings were $17,731.90, rental was $66,000, and the Criterion rented at $35,000.

The net profits on the years from 1903 to 1916 were as follows: 1903-4, $14,657.70; 1904-5, $30,990.06; 1905-6, $50,084.37; 1906-7, $15,362.82; 1907-8, $50,522.81; 1908-9, $42,300.82; 1909-10, $5,972.82; 1910-11, $10,129.49; 1911-12 (after deducting additional taxes for one-half of 1912), $115.68; 1912-13, $12,178.73; 1913-14, $97,024.40; 1914-15, there was a net loss of $10,826.18; 1915-16, no charge for depreciation and no charge in any previous year, $24,234.45.

The annual dividend rate on the capital stock from 1905 to 1919 is as follows: 1905, 2½ per cent; 1906, 4 per cent; 1907, nothing; 1908, 5 per cent; 1909, 5 per cent; 1910, nothing; 1911, nothing; 1912, nothing; 1913, nothing; 1914, 3 per cent; 1915, nothing; 1916, 2¾ per cent; 1917, 5 per cent; 1918, 3 per cent; 1919, 5 per cent.

It is also interesting to note that in 1907, which was the first year of Ziegfelds "Follies," the show being presented on the New York roof, there is an item which reads as follows:

"Net profits Follies 1907 after share to Flo Ziegfeld and Hurtig and Seaman, $17,635.04, and net profits account sale of Follies, $2,500, after 37½ per cent to Ziegfeld, $1,552.50."

At that time, Ziegfeld owned the "Follies" in association with Klaw and Erlanger and several others, and, in addition, he personally had agreed to pay Hurtig and Seaman 25 per cent of his net profits for having released Bickel and Watson from a contract that the performers had with Hurtig and Seaman and which still had several months to run. Emma Carus was also in the "Follies" that year.

19 SUMMER SHOWS RUNNING

(*Continued from page* 5)

month. And about four weeks later a new Nine O'clock show in place of the show which closed there several weeks ago, will start.

The two roof shows that the Shuberts opened atop the Century last week, "The Century Revue" and the "Midnight Rounders," will easily continue to hold forth there throughout the Summer, for besides being the best shows that have ever been presented atop the Century, there are other features about the roof, notably the promenade overlooking the park, which now recommend the place, especially during the Summer months, to a wide patronage.

The last two show days of last week, Friday and Saturday, proved a new lease of life for several of the dramatic productions that are a bit wobbly. Both days were exceptionally cool ones.

VAUDEVILLE BILLS

(*Continued from page* 21)

HAMILTON.

(First Half)—Uyeda Boys—Alan Gray—Morgan & Grey—Delbridge & Grammer—Playmates.

HOBOKEN.

(First Half)—Skating Morrells—Jack McDermott—(Three to Fill). (Last Half)—Thomas Bros. (Four to Fill).

LONDON, ONT.

Harper & Blanks—Fred Elliott—Reckless & Arley—Stryker—Geo. & Marie Brown—Olive & Mack.

MONTREAL.

La Petite Cabaret—Rome Garden—Douglas Flint & Co.—Dave Manley—Orpheus Sextette.

NEW ROCHELLE

(First Half)—Stewart & Olive—Jimmy Lyons—Brown's Dogs. (Last Half)—Kramer & Levy.

PROVIDENCE.

(First Half)—Pequo & Fellows—Montgomery & Martin—Harry White—LaCost & Clifton—Hawthorne & Cook—Makarenko Duo. (Last Half)—Bowers & Dody—Farrell & Hatch—Hector Royal Harmony Five—Clayton & Lennie—Black & White.

SPRINGFIELD.

(First Half)—Farrell & Hatch—Hector—Roual Harmony Five—Clayton & Lennis—Black & White. (Last Half)—Pequo & Fallows—Harry White—LaCoste & Clifton—Hawthorne & Cook—Makeranko Duo.

ONE "TEA FOR THREE"

There will be only one company of "Tea for Three" on the road next season and that will be produced by the Selwyns, under the direction of Bert Leigh, with the same cast that played the show through the Middle West and South last season. The company, managed by Ernest Latimore, will open at Westerly, R. I., on August 9, and will play only East and South.

BOOKING MANAGERS, ATTENTION!

A NEW COMBINATION

JOHN **KEIT** AND **DUTTON** CHARLES

(FORMERLY WORK & KEIT) (FORMERLY ESPE AND DUTTON)

"THE TWO SALESMEN"

DANCING SOLLIE

Direction Flynn & Kenny — Playing U. B. O. Time

JEAN LEIGHTON'S REVUE

LOEW CIRCUIT — NOW PLAYING — **WILLIE SMITH** — JEST-ER SINGER

HAVE YOU SEEN MY NEW ACT BY IRVING BIBO, AL. WILSON AND MYSELF? IF YOU HAVEN'T DON'T MISS IT. IT'S A COO-COO.

ARTHUR O. **MAY** — HELEN **KILDUFF** — **and** — MARIE **ALLERTON**

A HANDY MAN — EVERY OPERY NEEDS ONE — Direction FRANK DONNELLY

THE ACT DIFFERENT

MAPELA **Hering's Hawaiians** BILLY

IN THE "ISLE OF PARADISE" — MANAGEMENT IKE WEBBER

THE BRADNAS

IN A QUAINT SPECIALTY — Direction—LOUIS SPIELMANN

"FRANCIS & FOX"

IN A VAUDEVILLE ODDITY — Booked Solid Direction—LEW CANTOR

LEW & PAUL MURDOCK

IN ECCENTRIC STEPS — Dir. ROSALIE STEWART

GYPSY MEREDITH & BRO.

STILL RUNNING. — DIR. MORRIS & FEIL

MONOHAN & CO.

Roller Skating Novelties — All Tricks Original and Protected Direction—Aaron Kessler and Eddie Resnick

LIZZIE B. RAYMOND

Touring in "WELCOME HOME" — Under Management of DANIEL S. KUSELL

Billy Thomas & Frederick Girls

NOVELTY SINGING AND DANCING

WITH BEAUTIFUL WARDROBE — Direction—JOE MICHAELS

MANAGERS AND AGENTS

Abe Martin Says:

SETH **DUNCAN & LYNN** CIRCUS

ARE TWO WISE CRACKERS

AT PROCTOR'S 58th ST. THEATRE, JULY 22-23-24-25 — ACT FULLY PROTECTED

SUMMERS DUO

VAUDEVILLE'S CLASSIEST AERIAL NOVELTY

Booked Solid Loew Circuit — DR. MARK LEVY

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from Page 17 and on 34)

Frank "Slim" Kellam married **Patricia O'Dare** last week.

Mr. and **Mrs. Harry Carlin** announce the birth of a new son.

Peggy and **Cortez** played the Inwood Country Club last week.

William Beck has just returned from a ten weeks' tour in Cuba.

Tod Brown is now managing "Hereafter," at Starlight Park.

Jimmy Lucas and **Hal Lane** have joined to produce for vaudeville.

Jeff Davis, of the Keith office, has gone vacationing for two weeks.

Aileen Bronson has withdrawn her suit for divorce against Joe Laurie.

Paley Sanders has returned to New York after four months abroad.

Jay M. Regan opens shortly in the Bill Rock Revue, placed by Harry Walker.

William Morris has left for a month's vacation at his home in the Adirondaks.

Bert Gilbert has been engaged to play the juvenile in A. Saymour Brown's new act.

Mlle. Dazie is resting at Hot Springs, Arkansas, prior to opening next September.

Bill Kloonan opened last week at the Harvey Inn, Far Rockaway, for the Summer.

The Ward Sisters open with the Harry Carroll Revue, August 1, booked by Lillian Bradley.

Callahan and **Bliss** have been added to the cast of "Tattle Tales," the Jimmy Hussey revue.

Miss Wills, of Clifford and Wills, has recovered from her recent operation and is convalescing.

Peggy and **Cortez** play the Trouville Club, Long Beach, this week, booked by Lillian Bradley.

Marco Wolfe, of the Fanchon and Marco show, married Bernice Peiser, of San Francisco, last wek.

Bert Fitzgibbons is to do a double with his brother Lew, the turn to reach the Alhambra, July 19.

Nestor and **Vincent** have recently returned from a six months' tour of the West and Canada.

H. B. Marinelli, who had planned to go to Europe this month, has postponed his trip until the Fall.

The **Gaudsmith Brothers** closed on the Moss time last week and open shortly on the Orpheum circuit.

Blaney Brothers will reopen the Yorkville Theatre with a stock company in the latter part of August.

Lester Sweyd, who was with "Aphrodite" last season, has been engaged for Mecca the coming season.

Elton Crandall, a musician, and **Mazie Marks,** non-professional, were married at Auburn, New York, last week.

Fanny Simpson, of **Simpson** and **Dean,** is the sister-in-law of James M. Cox, Democratic nominee for the Presidency.

Sam Critcherson has closed with Harry Watson, Jr., on the Orpheum time and goes with one of the Shubert productions next season.

Billie Reynolds and **June Travers** will appear in a sister act with George White's "Scandals of 1920" when that revue goes on the road.

Jack Mahan has been re-engaged for the part of Otab in "Chu Chin Chow," which opens August 11 in Quebec and goes to the coast.

Charlie Garden, the tenor singer, has been engaged to take part in the new revue to be seen at the Broadway theatre, commencing July 25.

Dick Finch, last year with Fannie Burke in vaudeville, has been engaged for the Summer season at the Alpine Hotel, Catskill, New York.

Rush Jermon and **Ray Midgeley** have booked up for the purpose of producing vaudeville girl acts, their first effort to be "Little Miss Vanity."

Lucille Thomas, now playing in San Francisco with the "Frivolities," is a niece of James M. Cox, Democratic nominee for the Presidency.

Harry Emmerson, Carrie Lowe and **Thomas Gunn** have been added to the cast of "Come Seven," founded on the negro stories of Octavus Roy Cohen.

Harry Hines, the vaudeville actor, who had a part in Billy Rock's revue, "Silks and Satins," left the cast after the opening show on Thursday night.

Henry Lowry and his wife, the team of **Lowry** and **Kathryn,** are the parents of a new son. Lowry is at present in vaudeville with "What Love Will Do."

Peter McCourt, of Denver, has taken **William B. Hene** and **Frederick W. Billings** into the McCourt Amusement Company, the partnership to go into effect at once.

Mlle. Spinelly, who came over here for Ziegfeld, has cancelled her engagement with the "Greenwich Village Follies," and will leave next week for Paris on the *France.*

Eunice Miller, the Greenwich Village eccentric dancer, was the attraction last week at the exhibition dances held every Thursday night at the Terrace Garden Dance Palace.

Anton Scibilia has changed the name of his show, "Dearie," to "Kiss Me," on account of Lee Morrison's "Wildfire" having been named "Dearie."

"The California Bathing Girls," which opens shortly at the Broadway theatre, will have several sets of scenery, now in the course of painting and construction by Jermon and Kline.

Warren O'Hara, manager of the Bijou Theatre at Fall River, Mass., is in New York engaging a company of stock players preparatory to the opening of that theatre in the early Fall.

Emma Sharrock, of the Sharrock mind reading act, was taken ill last week and obliged to withdraw from the Alhambra bill on Thursday. **Harry Cooper** filled in for the act for the balance of the week.

Livingston Platt has been commissioned by Comstock and Gest to design the sets for the new Hatton comedy, "The Checkerboard," now in rehearsal, and "Wild Cherry," in which **Ruth Shepley** will be featured.

Los Caretos, two dancers of prominence in Spain, arrived in this country last week on the *New York.* They are to appear in the Wagenhals and Kemper production, "Spanish Love," at the Maxine Elliot theatre August 17.

(*Continued on page* 34)

COHEN DEFINES STAND

In a statement just issued, Sydney S. Cohen, president of the Motion Picture Theatre Owners of America, defines the organization's attitude regarding percentage booking. It is as follows:

"Certain interests have advocated percentage booking as a fair proposition. Percentage booking in the very nature of things can never be quite fair. It immediately handicaps the owner of the theatre. It establishes a precedent for rental prices for subsequent pictures irrespective of the extraordinary conditions prevailing with the playing of the percentage picture. It is an indirect method for certain interests to secure your theatre or to find a location for a new theatre, if their percentage returns are sufficiently inviting. They carry away with them detailed information as to the exhibitors' business.

"Therein lies the greatest danger of all. In consenting to a temporary partnership with a producer you must, at least for a day or two, give him the full privileges of partnership. In this way you enable him to obtain a full accurate knowledge of your business.

"No business man wants to share the full knowledge of his business with others. Percentage booking, although it wears the guise and semblance of partnership, is just the opposite of what a partnership should be. Your partner, in theory at least, is your friend. His interests and your interests are identical. What hurts him hurts you. What benefits him benefits you. How different the situation of a man who obtains complete information regarding your theatre, but who is not your friend and is very apt to be a competitor.

"The way to kill percentage booking is to keep away from it as you would from a dose of bichloride of mercury. Stand by your friends. Shut your ears against even the suggestion of percentage booking. Refuse to entertain any argument which a glib-tongued salesman might offer you.

"The renting of films involves but two transactions: fixing of a price mutually fair and payment of that price. When that is through the business is done. The men who advocate percentage have not taken into consideration the fact that the exhibitors taking the risks in the days when the future of the business was uncertain are the backbone of the industry. It is my opinion that before the producer can consistently ask to be allowed to see the books of the exhibitor to determine the price of a picture, he should be willing to let the exhibitor go over his books to see how much the picture actually costs him.

GRIFFITH OFFERING STOCK

The stock of the D. W. Griffith Inc. has been placed on the market at $15 a share for class A stock, of which 125,000 shares are to be sold. The announcement of this was made public by a series of special advertisements placed in the dailies in New York and Chicago by Counselman & Co., of that city, and Bertron, Griscom & Co., of New York. The announcements of the placing of this stock on the market read in part as follows:

"Tangible Assets.—The assets acquired by the company will comprise the studio headquarters and equipment at Mamaroneck, N. Y., ownership of a large number of completed productions, and those in process, rights to future productions and contracts with distributing companies and with the prominent members of the Griffith organization.

"The company acquires a one-fifth interest in the United Artists Corp., which releases star pictures including those by D. W. Griffith, Mary Pickford, Douglas Fairbanks and Charlie Chaplin, each owning a one-fifth interest.

"As shown by the audit of Price, Waterhouse & Co., and the appraisal of the Coats & Burchard Co. and after giving effect to the present financing, but without giving consideration to value of contracts, equities in films, etc., the company's net tangible assets are $2,944,053.62 or equal to over $23 per share, and net current assets equal to over $14 per share of Class A stock.

"Earnings.—The gross receipts from pictures produced by the Griffith organization during the past 27 months and upon completion of their runs, are estimated to exceed $9,000,000, and net earnings will approximate $3,000,000. The management estimates net earnings for the next 12 months, after Federal taxes, will exceed $1,500,000, equal to over 8 times the Class A preferential dividend.

"Dividends.—It is the intention of the company to pay dividends of at least $1.50 per share per annum on Class A stock commencing with the first semi-annual dividend on or about January 1, 1921.

"The Motion Picture Industry.—Motion pictures are recognized as the most powerful single medium for reaching all classes. The industry is the fifth largest in the United States. Average daily attendance amounts to 11,000,000 people. Motion picture theatres now total 18,000 and 1,200 additional houses are being built in 1920. Box office receipts during 1919 were $800,000,000 and estimated receipts for 1920 are $1,000,000,000."

STARTING CHICAGO EXCHANGE

CHICAGO, Ill., July 12.—The Vitagraph Film Company is to have a new exchange building here, having recently purchased a site and commenced construction on its new three-story home. Vitagraph, which, for the past year, has been acquiring or building new exchange buildings in various cities, secured the local site, at 839-843 Wabash Avenue, at a cost of $200,000, and work on the construction of the building is now under way.

Albert E. Smith, president of Vitagraph, was one of the first chiefs of the film companies to lay plans for individual houses for the branches of his company, and also one of the first to carry them out. Holbird and Roche, of Chicago, are the architects of the new structure and the plans prepared by them call for a three-story building with a fifty-foot front and 100 feet depth. Steel, stone and concrete, will be largely used as building materials.

A feature of the first floor will be the film storage vaults, of which there will be four, each with an automatic steel door. The booking offices and office of the branch manager and his assistants and office force will be located on the second floor.

SCOUT FILM STRIKE REPORT

LOS ANGELES, July 10.—Talk of a general strike in the film industry, recently given birth in New York, has been scouted here by film men. The strike, according to report, is scheduled for September 1.

Various leaders among motion picture producers are of the opinion, however, that nothing serious can happen and that California film players will continue working as usual.

Rumore of a general walk-out are reported to have emanated from the Motion Picture Craftsman, Local 614, I. A. T. S. E., a New York union. Twenty-one demands, it is said, have been set forth by the men.

RINGLINGS BILLING IN CHICAGO

CHICAGO, July 15.—Billing has already started for the coming of the Ringling Brothers and Barnum and Bailey circus at Grant Park, commencing Thursday, August 12th, and closing Sunday night, August 22, a two-day longer run than last season.

BORZAGE GOES WEST

Frank Borzage, Cosmopolitan director, left last week for California to begin work on a new picture called "The Love Piker," with Marion Davies as the star.

MOROSCO TO FILM SUCCESSES

LOS ANGELES, Cal., July 16.—A charter for a $2,500,000 motion picture producing corporation has been granted here to Oliver Morosco Productions, Inc., with Morosco as president of the venture, George R. Bental, vice-president and general manager, and Frank C. Egan, who conducts a school of dramatic arts here, as treasurer and secretary.

It is the purpose of the company to produce pictures of the Morosco stage successes, with the original casts where possible, and the first two planned are "The Master Thief," with Francis X. Bushman and Beverly Bayne. The second is "The Humming Bird," with Maude Fulton and Henry B. Walthall. A temporary studio in Los Angeles is being utilized, while the Morosco plant is building.

It is expected that such plays as "The Bird of Paradise," which Morosco controls will also be filmed.

TRENTON RAISES LICENSE FEES

TRENTON, N. J., July 12.—Circuses and wild west shows are included in the amusements that will have to pay a license annually, in accordance with an ordnance just adopted by the city commission. They will be placed under license fees the same as other forms of business which have been obliged to pay the municipality a stipulated amount every year for the privilege of operating in the city.

Circuses will have to pay a fee of $250 and Wild West shows, $150. Small exhibitions, under canvas, or carnivals, will be taxed $50 per week, $250 per month, or $500 a year.

LEAVES INDIANAPOLIS HOUSE

INDIANAPOLIS, July 16.—S. Barrett McCormick, managing director of the Circle Theatre, has resigned to accept a similar post with the Rivoli, Toledo, a new 3,000 seat house, to be operated by Charles Olson and E. G. Sourbier, of this city.

COHAN TO MONOPOLIZE HOUSE

George M. Cohan has entered into an arrangement with A. L. Erlanger whereby the Cohan theatre will be devoted exclusively to the productions of the author-manager for the entire theatrical season.

The Wm. Rock show now playing at the theatre will vacate in time for the first production which, as yet, has not been decided on by Cohan, although the announcement has been made that it will not be "Mary."

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN — MIKE SACKS — "OH BABY" COMPANY. PLAYING K. & E. TIME. REGARDS TO FRIENDS. FLINT, MICH. JULY 19-31

SIXTH SEASON "OH BABY" COMPANY — BOB ALEXANDER AND RUTH ELMORE — SIX YEARS WITH THE KING OF SHOWMEN A. B. MARCUS K. & E. TIME ROEHM & RICHARDS

MY SIXTH SEASON WITH ABE MARCUS' "OH BABY" CO. — CHAS. ABBATE — WRITER OF "LINGERIE" SONG. "BACHELOR DAYS" "CLASSY CLOTHES." "SMILE WITH ME." WATCH FOR OTHERS

JUVENILE FOURTH SEASON WITH ABE MARCUS' "OH BABY" CO. — BILLY DALE — EN ROUTE PLAYING THE K & E TIME

PRIMA DONNA DAINTY — CHARLOTTE ALLEN — PLAYING THE K. AND E. TIME WITH ABE MARCUS' "OH BABY" CO.

SECOND SEASON CLASSICAL DANCER — LOLETTA ARMAND — EN ROUTE OH BABY CO. PLAYING K. & E. TIME

RE-ENGAGED BARNEY GERARD SEASON, 1920-21 — CHARLOTTE STARR — THE LITTLE GIRL WITH THE BIG VOICE — DIRECTION ROEHM AND RICHARDS

PEE WEE SOUBRETTE — DORIS GREENWALD — MANAGEMENT JACOBS AND JERMON SEASON 1920-21

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PATHE HAS BIG PROGRAM

For the coming season, Pathe Exchange, Inc., instead of introducing startling changes in policy, will endeavor to furnish its patrons with the best that it is possible to procure in the line of feature pictures. Such is the word of Paul Brunet, vice-president and general manager of Pathe, who has just announced the preliminary details of his plans for the forthcoming year.

Mr. Brunet has brought together the most successful assemblage of stars, directors and producers in the annals of Pathe. A notable addition to the producers will be the Federal Photoplays of California. It will furnish for Pathe distribution a series of four special productions, to be produced from widely read novels.

Robert Brunton, the California producer, who gave to Pathe its serial, "Daredevil Jack," starring Jack Dempsey, is another addition to the feature makers. He is now producing for Pathe a special, "The Devil to Pay," in which will appear a cast of well-known players. It is probable that other Brunton features will follow "The Devil to Pay."

Edgar Lewis continues his affiliations with the house of the Golden Rooster. He has contracted to produce four or five more specials to follow "Lahoma," which will be released early in the Fall.

Jesse D. Hampton will have two stars listed among the Pathe attractions for the year. Blanche Sweet will continue in Pathe pictures. In addition, Hampton has contracted with Pathe for a series of pictures starring H. B. Warner, whose first Pathe picture will be "One Hour Before Dawn," which had a pre-release showing at the Capitol Theatre in New York.

J. Stuart Blackton will personally direct six more releases for issue through the same channels.

Leonce Perret will make at least one drama for Pathe release. He has just returned from Europe, where he went to film scenes for "The Empire of Diamonds," which he adapted from the novel by Valentin Mandelstam. Perret took part of the picture in London, Paris, Nice, Le Havre and Monte Carlo, and is now finishing the production in New York.

In addition to these attractions, Pathe will distribute the product of Associated Exhibitors, the first of which will be Geraldine Farrar in a version of "The Riddle: Woman." Edward Jose is now directing this play, which on the stage served as a vehicle for Bertha Kalich for nearly two years.

The American Film Company and W. W. Hodkinson continue their releasing arrangement with Pathe.

HAS GOOD CAST

"The Highest Bidder," a motion picture scenario made from Maximillian Foster's story, "The Trap," in which Madge Kennedy will be starred, will have a large cast, in which will be Lionel Atwill, to be starred by Belasco next season; Reginald Mason, Vernon Steele, Joseph Brennan, Brian Darley, Zelda Sears and Ellen Cassity.

The production is to be made under the direction of Wallace Worsley, with the assistance of Joe Sternberg. George Peters is the cameraman.

SELECT SERIAL NEAR READY

"The Branded Four," a fifteen-episode serial featuring Ben Wilson and Neva Gerber, is announced for early distribution by Select Pictures. It will follow the release of the final episode of "The Whirlwind," another production of the Selznick Enterprises distributed by the Republic Distributing Corporation.

BEATING BRADY SHOW IN

A. H. Woods will open "Tomorrow's Price," the new Sam Shipman play, at the Hudson Theatre July 26. Taylor Holmes will be starred and the supporting company will include Maude Hanaford, Felix Krembes, William B. Mack, Purnell Pratt, Tommie Meade, Leonard Doyle, Doris Kelly, Helen Lackaye, Edward Fielding, George Lyman, Louise MacIntosh, Edmund Abbey, Don Merrifield, Ray Wilson, Jack Mackenzie, William S. Ely, Martin Alsop and C. A. de Lima.

Woods was to have opened this piece in August, but is bringing it in earlier to beat out "Opportunity," a William A. Brady show that is also about Wall street.

LEASE COAST STUDIO

SAN FRANCISCO, July 17.—The Grand Union Production Company, of San Francisco, concluded a lease July 10 for the Levy Brothers moving picture studio, located in San Mateo, a suburb. It will be enlarged and sublet to visiting companies. The Wythe Picture Corporation has leased space in the studio and will start operations at once. With the above company, this will make two studio companies now located in San Mateo.

SELZNICK MANAGERS CONFER

Four district managers of Selznick Enterprises have just held a week's conference in New York and announced at its close that the meeting was for the purpose of conferring on the sales and policy that is to govern the distribution of the concern's productions during the coming year. The men who were called East for this conference by Lewis J. Selznick, head of the organization, are Samuel Sax, Arthur S. Hyman, Claude C. Ezell, and V. P. Whitaker.

"BEN HUR" GOING OUT

"Ben Hur" will begin its twenty-second season in September and the work of assembling the company is already under way in the offices of A. L. Erlanger. Robert W. Fraser will again appear in the title role.

Rehearsals have been called for next month and will be conducted by Herbert Gresham, under the personal direction of Erlanger.

FRIARS OUTING JULY 27

The Friars will hold their annual outing at Glenwood-on-the-Sound July 27, when members will be allowed the privilege of bringing their lady friends. The party will assemble at the clubhouse and march in a body to the ship Nassau, which will bear them to the outing grounds. Walter Hoban is in charge of preparations.

BEACH BUYING PROPERTY

Rex Beach has purchased an acre of land on the corner of Columbia and Myrtle avenues, Ardsley Park, from the Dobbs Ferry Land and Improvement Company. The property adjoins other land belonging to Beach.

GOLDWYN MAN TRANSFERRED

Cecil Mayberry, Goldwyn manager at St. Louis, has been transferred from that city to Chicago and has been succeeded by Jack Weil, formerly with Republic in Kansas City.

MOSES NOW WITH FOX

Vivian M. Moses has assumed direction of the departments of publicity and advertising for the Fox Film Corporation.

METRO LEASES FLOOR

Metro has leased the sixteenth floor in the Godfrey Building from the International at an annual rental of $20,000.

FOX OPENING 4 EXCHANGES

The Fox Film Company has decided to build four new exchanges, Albany, Butte, Oklahoma City and New Haven being the towns selected.

The branch office in Albany, which territory is in charge of Clayton Sheehan, will open on August 1. The Albany district was formerly supplied with films from Buffalo, but, with the new exchange, the district from Utica to Poughkeepsie and from the Canadian line to Binghamton will be cared for in the new branch office.

Oklahoma formerly received its films from Dallas, but the onening of the new oil fields and the erection of new theatres made an affice in this city imperative. New Haven formerly depended upon Boston, while Butte got its supply hitherto from Seattle.

SAILS FOR SWEDEN

LOS ANGELES, July 19.—Winifred Westover, leading woman with Buck Jones in "Forbidden Trails," and "Firebrand Trevison," both by Charles Alden Seltzer, recently sailed for Stockholm, Sweden, where she will be starred in a series of Swedish photoplays. She is accompanied by her mother.

WILL MAKE COMEDIES

LOS ANGELES, Cal., July 17.—A new film corporation known as Premier Productions Inc., has been formed here to specialize in the making of two-reel features with star comedians.

The incorporators are Claire Woolwine, Alonzo L. Hart, Max Richmond and John R. Martin. The capitalization, all paid up, is $250,000. The Special Pictures Corporation is to release the films, temporarily made at their studio. John W. Martin is general manager.

BUY TONAWANDA THEATRE

NORTH TONAWANDA, July 19.—The Oliver Theatre, the only showhouse here, has been purchased by Henry Klinger from Fred Snyder and Fred Zimmerman, two motion picture men from Buffalo, who have conducted the showhouse for several years. The new owner plans to remodel it and increase the seating capacity.

DORIS KEANE AFTER PLAY

LONDON, July 19.—Doris Keane is seeking to get the rights of Preston Gibson's new play, "The Splendid Sinner," which she is desirous of using in the United States next Fall.

BURLESQUE NEWS

(Continued from Pages 14 and 25)

APPEAL IN BAKER CASE

Mrs. Augusta Baker, first wife of the late Charles M. Baker, recently ousted as administratrix of the late burlesque producer's estate by Surrogate Foley, has taken an appeal from the surrogate's decision to the Appellate Division of the Supreme Court.

Following Baker's death several months ago near Auburn, N. Y., as the result of an automobile accident, the first Mrs. Baker, whose home is in New Haven and from whom Baker obtained a divorce in Chicago some years ago, came here and had herself appointed administratrix, setting forth in her petition to the surrogate that she was the rightful widow. The petition was granted, since Baker had died intestate.

However, Mrs. Bertha Baker, whom he had married several years after he divorced his first wife and with whom he was living up to the time of his death, came into court and petitioned that the alleged widow be ousted and that she be appointed administratrix in her stead. After a trial, in which the first Mrs. Baker denied the validity of the Chicago divorce decree, the surrogate held that the second Mrs. Baker is the lawful widow.

Kugel and Saxe are the attorneys for the first Mrs. Baker, Gerson C. Young of counsel, while the second Mrs. Baker was represented by Jacob I. Goodstein, and Leon Laski of counsel.

COLUMBIA OFFICES TO MOVE

The Columbia Amusement Company will shortly move from its present quarters on the third floor of the Columbia Theatre Building to the sixth floor of the same building. It will occupy the entire floor. The change will be made as soon as the present tenants can get other quarters.

SIGNS AS "STRAIGHT" MAN

Joe Levitt has engaged Bobby Burch as "straight" man for his "Broadway Belles."

MINSKY RE-MODELING HOUSE

When the National Winter Garden opens its doors about the middle of August, patrons of that house will see practically a new theatre and one which Billy Minsky claims will be the handsomest burlesque house in America. He is spending $20,000 on repairs and decorating, new electric fixtures and tapestries. The dressing rooms are also being re-arranged and made more comfortable for players.

A new steam plant will also replace the old one, and will furnish heat for the theatre only. There will likewise be two new elevators. The box office is to set further back in the lobby and be surrounded by brass railings. A large marquees that will extend over the sidewalk, with three large electric signs, will add to the beauty of the house.

Billy Minsky has engaged, so far, for his company, Leo Stevens, producer, Dave Shaffkin, James X. Francis, Lucille Rogers, Caroline Warner, Carrie Finnell, Babe Wellington, Mae Belle and Emily Clark. He will engage several more principals and have a chorus of twenty-four.

REEVES GETS BEDINI CONTRACT

Al Reeves has arranged with Jean Bedini to turn over to him the contract he had with Elsie Huber, a soubrette well known in the revues around New York. This will be her first appearance in burlesque, however.

SIMONDS TO MANAGE

Teddy Simonds has been engaged to manage Henry Dixon's "Abie, the Agent" company, which opens in Hartford Labor Day.

Wanted for Musical Comedy Stock—A-No. 1 Script Producer

No Hokum, No Bits. Prefer wife doing Soubrette; 2 Specialty Teams; Man for parts tenor and baritone, wife for chorus. Send photos, weight and height. 3 Shows a day. 2 Bills a week. 10 weeks in each town.

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End comedians, solo and yodel singers, song and dance teams, vaudeville acts, band and orchestra leader, musicians for band and orchestra. All useful minstrel people that double in brass write, state all in first letter, with lowest salary. 40 weeks, to Frisco and back; hotel show. Ed. J. Murray, 301 Lyceum Theatre Bldg., Pittsburgh, Pa.

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WESTERN EXHIBITORS COMBINE

SEATTLE, July 10.—A new exhibitor organization which promises to be the largest in the Northwest has been formed here. Jensen and Von Herberg are behind the scheme. The organization numbers 123 houses in forty-five cities and towns.

One of the aims of the new organization is for the disposition of the First National sub-franchises. However, exhibitors not interested in the sub-franchise plan, it is said, will be given an opportunity of working in co-operation with the National Booking Company plan.

The exhibitors attending the Jensen and Von Herberg party were from Oregon, Washington, Idaho and Montana and include: Jenson and Von Herberg interests, Liberty, Coliseum, Rex, Strand, in Seattle; Liberty, Columbia, Majestic, Peoples, Star, Union Avenue, Portland; Rialto, Colonial, Victory, Strand, Sunset Theatres, Tacoma; Rialto and Peoples Theatres, Butte; Liberty Theatre, Yakima; represented by J. J. Parker, Ralph Ruffner, P. E. Noble, Portland; H. T. Moore, Tacoma; E. J. Myrick, Yakima; Rialto Dream and Rex Theatres, Bremerton, M. Rosenburg.

Joe Danz, controlling Little, Imperial, Rialto, Isis, Dream, Seattle.

George Ring, Society Theatre, Seattle.

Geddes and Geddes, Ye College, Majestic and Empress Theatres Ballard.

Fremont Theatre, Fremont.

Mercy Amusement Company, Yakima.

Swanson and McKee, Everett, Orpheum, Star, Broadway Apollo Theatres, Everett. Simmons and Turner, Empress, Liberty, Isis and Bijou Theatres, Missoula, Mont. Simmons and Turner, Liberty and Grand Theatre, Wallace, Idaho. Simmons and Turner, Liberty Theatre, Couer d'Alene, Idaho. Liberty Theatre, Mullan. Liberty Theatre and Princess Theatre, Kellogg, Idaho. J. W. Allender, Majestic and Lyric Theatres, Spokane; Liberty Theatres, Pullman, Colfax and Moscow. William G. Ripley, Rex Theatre, Aberdeen; Bijou Theatre, Dream Theatres, Aberdeen. William G. Aberdeen. Edward Dolan, Weir and Ripley, Grand, Liberty and Rialto Theatres, Centralia.

W. A. Long, Star Theatre, Oregon City; A. Bettingen, Empress and Grand Theatres, The Dalles; Greulich & Matlock, Arcade, Alta and Pastime Theatres, Pendleton; Whiteside Brothers, Majestic and Crystal Theatres, Corvallis; Dennis M. Hull, Liberty Theatre, North Bend, Ore.; O. M. Whittington, Grand and Liberty Theatres, Bend; Hill & Hundson, Globe Theatres Company, Globe Theatre, Albany; Liberty Theatre, Albany; Antlers and Majestic Theaters, Roseburg; Gem Theatre, Sutherland; Bungalow Theatre, Oakland.

George A. Hunt and Co., Rialto, Page and Liberty Theatres, Medford; Star and Liberty Theatres, Grants Pass.; Rialto Theatre (under construction), Ashland.

Meyers and Ford, Arcade and Star Theatres, LaGrande, Ore.; A. S. Kolstad, Liberty and Gem Theatres, Hood River; T. E. O'Neil, Rainbow, Star and Imperial Theatres, McMinnville; K. L. Burk, Baker, Orpheum and Empire Theatres, Bakers; Si Danz, Astoria Amusement Company, Liberty, Star and Sunset Theatres, Astoria; George B. Guthrie, Oregon Theatre, Salem; George Bligh, Ye Liberty and Blight Theatres, Salem; Marsden & Noble, Orpheum and Noble Theatres, Marshfield.

Louis Kastner, Liberty, Gem and Wenatchee Theatres, Wenatchee; A. H. McDonald, Rex, Savoy and Eugene Theatres, Eugene, Ore.; E. C. O'Keefe, Regent Theatre, Billings, Mont.; Louis Babcock, Babcock Theatre, Billings, Mont.; E. P. White, Strand Theatre, Livingston, Mont.; A. Nadeau, Blue Bird Theatre, Anaconda, Mont.; J. D. Rice, Dream Theatre, Chehalis and Onalaska; W. P. Armour, Gem Theatre, Montesano; Gem Theatre, Elma; E. J. Roynolds, Liberty and Empire Theatres, Pasco; A. Mattecheck, Princess Theatre, Kennewick; W. S. Quimby, Liberty Star and Bell Theatres, Bellingham; Dr. H. M. Johnson, Lois and Lyric Theatres, Toppenish; J. C. Pascius, Princess Theatre, Prosser.

SHALLENBERGER AT HEAD

W. E. Shallenberger has been appointed general manager of the Federated Film Exchanges of America, the members of which held a meeting early last week at the Astor Hotel. The new organization will have its offices in the Candler Building on West Forty-second street.

The purpose of the Federated Film Exchange, as outlined by the men in charge, is to buy collectively pictures running from seven to eight reels in length. The officers of this very new affiliation are J. L. Friedman, Celebrated Players, president; J. E. Pierce, Pierce Films, New Orleans, vice-president; David G. Chatkin, Consolidated Film Corporation, San Francisco, secretary, and Sam V. Grand, Federated Film Exchange of New England, Boston, treasurer.

The board of directors, in addition to the officers named, consists of Benjamin Amsterdam, Masterpiece Film Attractions; Arthur G. Whyte, Empire State Film Corporation, New York, and Harry Charnas, Standard Film Service, Cleveland.

The members of the purchasing committee are Harry Charnas, Arthur Whyte, Harry Lande of the Quality Film Service, Pittsburgh; R. D. Lewis of the Lewis Film Company, Dallas; Benjamin Amsterdam, D. G. Chatin and Sam Werner of the United Film Service of St. Louis.

The board of directors announced this week they were in the market for feature pictures.

ASSOCIATED COMPLETES STAFF

The Associated Producers has rounded out its executive staff, with Oscar A. Price as president and F. B. Warren general manager of distribution. The following executive personnel has been installed at its headquarters in the Godfrey building:

George B. Clifton, comptroller and assistant treasurer. Clifton came from the U. S. Railroad Administration a year ago into the same office with United Artists.

Thomas J. Shanley, auditor. Shanley has been for the past four years the New York auditor for Thomas H. Ince.

Paul J. Richrath, purchasing agent. Richrath was originally purchasing agent for Goldwyn, later joining the Hodkinson organization as traffic manager.

Benjamin C. Bubb, advertising art manager. Bubb, formerly art manager of the Tribune Graphic Section, was the first advertising manager of Goldwyn and later with Hodkinson.

Dwight S. Perrin, night news editor of the Tribune, director of exploitation for the distributing company.

INDEPENDENTS MEET AUG. 15

Independent exchange men will hold another meeting in New York City on August 15 for the purpose of talking over the formation of a new national distributing corporation. Just what sort of an affiliation would result from an alliance of the exchange men with the new International Exhibitor's Circuit, as was discussed at the Chicago meeting, and whether it is probable, has not yet been learned.

WILL SELL UNITED ASSETS

Harry Zalkin has applied to the court for an order of sale and in about three weeks expects to dispose of the assets of the United Picture Theatres of America, Inc., and the United Picture Productions Corporation, for which he is receiver in the bankruptcy proceedings brought against them by creditors. Zalkin believes that he will be able to liquidate the affairs of the two companies.

MASTERPIECE OPENS OFFICES

The Masterpiece Film Corporation, a new distributing organization which has entered the independent field, and which has as its president R. C. Buttolph, has opened main offices at 130 West Forty-sixth street. Since April 1, branch exchanges have been opened in New York, Chicago, Boston, Philadelphia, Detroit, Cleveland, Cincinnati, Baltimore, Buffalo and Minneapolis.

FILM FLASHES

Charles Lane has been added to the cast of Cayuga pictures' new feature, "Three Women Loved Him," being made by E. H. Griffith.

Dorothy Gish and her mother leave on August 12th for Europe where they will be on a vacation for one month, returning to work at the Griffith studios at the end of that time.

Ralph Graves is to play the lead in the Metro production of "Polly With a Past" with Ina Claire playing the role she created on the stage.

Work on the new Jack Hoxie serial, to be produced by Joe Brandt and Ben Wilson and distributed by Arrow Films, is under way at the Berwild studios, Hollywood.

Conway Tearle is to appear in a new R. A. Walsh drama, in which Miriam Cooper and Anna Q. Neilsonn will also be seen.

J. Gordon Cooper, who directed the Benny Leonard serial, "The Evil Eye," has returned from the cost, where the picture was made.

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Reelcraft is planning the placing on the market of a series of two-reel comedies starring Billy B. Van.

Ed. Leammle has gone to Universal City where he is to direct a series of western pictures for Universal.

John Lynch, of Selznick, has returned from the California studios of that firm and is back at the New York branch.

Charles Swickard has been signed to direct "Body and Soul," in which Metro will feature Alice Lake at the head of a noteworthy cast.

June Mathis, head of Metro's scenario staff, has arrived on the Pacific coast and is again at her desk in the scenario building of the studios in Hollywood.

Thelma Percy has been engaged to enact one of the leading roles in "The Star Rover," the third Jack London story to be filmed by C. E. Shurtleff, Inc., for release by Metro.

Benny Singer has been appointed casting director at Metro's West Coast studios in Hollywood.

Monte Blue will leave for New York to play in "The Kentuckians," immediately after the completion of his role in "The Jucklins," now being produced at the Lasky studios under the direction of George Milford.

Lucy Cotton will be leading lady for Bert Lytell in his next Metro vehicle, "The Misleading Lady," from the successful stage play by Charles Goddard and Paul Dickey.

Waldemar Young, scenario writer, has been signed by Bayard Veiller, chief of production at Metro's studios in Hollywood, to write a minimum of four scenarios a year.

Edward Jobson has signed with Metro as a member of the stock company at that concern's West Coast studios, in Hollywood.

Fred Sittenham, who is now finishing camera work on the production of "Clothes," has been selected by Maxwell Karger, Metro director general, to direct the forthcoming all-star picturization of Eugene Walter's stage play, "Fine Feathers."

Julia Brunham, of Metro's scenario staff, has just completed an original scenario entitled, "Miss Chan, of China."

Arthur Zellner, in charge of the twelve pictures Metro is to make for the Motion Picture producers' Amerizanization committee, announces the first of these short subjects to go into production this week as "Strangers, Beware," an original story by himself, with continuity by Julia Burnham of the same scenario staff.

Harry Benham has been engaged as a member of the cast supporting Ina Claire in Metro's production of "Polly With a Past."

Camera work on "The Misleading Lady," Bert Lytell's first picture since his return to New York from Metro's West Coast studios, was started this week at the Morosco Theatre.

Frederick Truesdell, now playing in David Belasco's "The Gold Diggers," has been engaged by Metro for "Fine Feathers," shortly to go into production.

M. P. Staulcup, Metro art director, has left New York on a three weeks' vacation which he will spend at Lake George. On his departure the studio forces gave him a gold watch.

George W. Terwilliger has been selected by Maxwell Karger, of Metro, to direct "The Misleading Lady," which will go into production within the next two weeks.

The Stanley Company of America is understood to have paid Famous Players $176,000 for that company's first three months' product for its own houses.

D. W. Griffith has finished his production of "Way Down East," for which he paid William A. Brady $175,000.

"Shipwrecked Among Cannibals," at the Astor Theatre, has been held over for another week.

George D. Proctor has left the Capellani unit of International Film.

Arthur Donaldson will soon be starred in a new company now being formed to be known as Arthur Donaldson Prod., Inc. He will also supervise direction and production. Elvind Eirchsen and Louis D. Lyons are interested in the new company, offices of which have been established in the Candler Building.

Harry O. Schwalbe, of First National, and E. S. O'Keefe, manager of the City Theatre, at Atlantic City, have purchased that theatre from Dr. J. B. Thompson for a sum reported to be $200,000.

Luther Reed has been signed by International Film as a member of the scenario department. He was formerly with Metro and Ince.

Jack and Harry Cohen, producers of the two-reel Hallroom Boy Comedies, in which Percy and Ferdie are featured, announce that their next release will be entitled "The Misfortune Hunters," and will be available for release in the near future.

John Charles has been engaged to play opposite Marion Davies in her latest starring production, "Buried Treasure," and has gone to the coast with the Davies Company.

Neva Gerber will be seen in a serial to be released by Select this fall in which she will play opposite Ben Wilson.

Joseph Urban is still busy devising settings for Cosmopolitan pictures and has gone to Los Angeles to create a special set of pirate settings for "The Buried Treasure."

Sam Morris, vice-president and general manager of Select pictures, is rapidly recovering from an operation which he underwent at the Mt. Sinai Hospital last week and expects to be at his desk again soon.

Charles Amador is to be starred in twenty-six one-reel comedies yearly by the Amador Film Company, just formed at Los Angeles.

Geraldine Farrar and her entire company have moved to Marblehead, Mass., where the final exteriors of "The Riddle: Woman" will be taken. It is only a matter of days when the filming of the picture under the supervision of Edward Jose, will be completed.

Benjamin B. Hampton has started filming Harry Leon Wilson's book, "The Spenders," the screen adaptation of which was made by E. Richard Schayer. Jack Conway will direct and Harry Vellejo will photograph the production. The piece will have an all-star cast.

JUST OUT

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"Snub" Pollard, in his latest Rolin comedy "Call a Taxi," will be released by Pathe July 25.

Chris Rub has joined with A. Lincoln Miller, the West Coast humorist, who is producing "The Weakly Indigestion," a series of single reel subjects presenting in burlesque fashion the important topics and happenings of the day.

Herman Fitchenberg, film magnate, is in New York on a visit, after having sold his interest in Seanger Amusements, Inc.

The Waldorf Photoplay Corp. of Boston, Mass., has been declared bankrupt and a trustee is to be appointed.

Sigmund Moos, efficiency expert of Universal City, has arrived in town for a stay and will do some business while here.

Hope Loring is writing the script for a new Edgar Lewis production.

Charles Ray's initial First National, "45 Minutes from Broadway," is to be seen at the Strand Theatre.

The studios of Yellowstone Productions, Denver, Col., are nearing completion and will be ready for occupancy within a month.

Variety Pictures, of Washington, has bought the district rights to the series of fifteen single reel Mona Darkfeather Indian pictures.

Educational is to release the J. Robert Pauline serial, "The Mystery Mind," produced by Supreme Pictures, Inc.

Jehangir C. Pearson has purchased the American and Canadian rights to "Joseph," a film spectacle made in Italy.

Watterson R. Rothaker left, last week, for London, where he plans to build a film laboratory.

Mildred Harris Chaplin has finished work on "Old Dad," now ready for release.

Bennie Singer has been appointed casting director for the Metro studios.

William C. Hogg, president of the San Antonio Pictures Corporation, arrived in town early this week.

The Famous Players has bought "The Kentuckians," by John Fox; "The Snob," by Will Neidig, and "The Laurels and the Lady," by Leonard Merrick.

Mary Miles Minter, after the completion of "Sweet Lavender," left with a party last week for a three weeks' motor tour through Northern California.

Wanda Hawley left Hollywood for a short vacation last week, following the completion of "Food for Scandal," her second Realart picture, adapted from "Beverly's Balance," by Paul Koster.

Charles M. Watt has been chosen as assistant to Director Chester Franklin in charge of Bebe Daniels' first production for Realart, "You Never Can Tell."

"Blackbirds," the successful play by Harry James Smith, will be Justine Johnstone's first production as a Realart star.

Mortimer M. Flanders and Willard Van Der Veer have been appointed heads of the Photographic Department of the Harry Levey Service Corporation and will have charge of the photography of the educational and industrial motion pictures, in the production of which the company is specializing.

The final shots of "The Riddle: Woman," with Geraldine Farrar in the leading role, will be taken at New Rochelle this week after which the entire company will go to Boston for certain essential locations.

Joseph Plunkett has booked the Marshall Neilan production, "Go and Get It," for the week of July 18, at the Strand, New York.

Olive Thomas arrived in New York from the coast last week and will spend her vacation here.

Charles Meredith, under contract to Famous Players-Lasky for leading roles, has gone to the coast to play in pictures at the Hollywood studio. His last work in New York was with Dorothy Dalton.

Charles T. Dazey has sold a new picture entitled "The Women Men Love" to The Bradley Feature Film Company.

William Faversham has leased his home at Huntington, L. I., to William G. McAdoo.

Myron Selznick has purchased two new stories, "The Girl from Nowhere," by Bradley King, and "Don't Trust Your Husband," by Garrett Eldsen Ford.

Alma Reubens, Cosmopolitan Film star, is vacationing at Lake Placid, N. Y., prior to beginning work on a new picture.

Harry Levey has appointed Harry L. Fraser Chief of Production for the Harry Levey Service Corporation, in which work he will devote all of his attention to writing, acting and directing educational and industrial motion pictures.

ABOUT YOU! AND YOU!! AND YOU !!!

(Continued from Pages 17 and 28)

Harold Galbraith, Annie Preston, William Speaks, Bessie Davis, Cora Williams, Mary Brockington, Wilfred Blanks, Martha Tobias and **Pearl Johnson** are in the cast of "Mammy and Her Pickaninnies," which played Tarrytown last week under the direction of **H. Fletcher Rivers.**

Eddie Hurley, who has been publicity man for the Lights Club, resigned from that position last week.

Lee Orland and Company open at the Lyric Theatre, Newark, in a new act entitled "His Choice," July 22, with **Beatrice Earl** and **Jack Connelly** in the cast.

Gerald Griffin, the Irish tenor, after a week's successful engagement at the Republic Theatre, San Francisco, left last week on the steamer Marami direct for Sydney, where he is scheduled to open.

William Quamm, for the last two years assistant manager of the Casino, San Francisco, has been transferred to the same position at the Hippodrome Theatre, Stockton.

Douglas Leavett and **Ruth Lockwood** will open with **William Moore Patch's** new musical play "All for the Girls" on Labor Day. **Leavett** is writing the book.

Kenneth Douglas, English comedian who played in "Too Many Husbands" last season, has signed a long-term contract with **A. H. Woods** and will be featured in an English comedy.

Marion "Slivers" Dunn, of **Maude** and **Marian Dunn,** was married to **Al Curtis,** of Philadelphia, in Boston on July 15.

Jean Leonard will sail for Paris on August 12, where she will open with the Revue at the Alhambra.

Johnny Black and his wife rode into New York in their car last Friday, after motoring from Frisco. They open in "Broadway Brevities" on the 26th.

Larry Ceballos, who arrived here from England last week, where he had been producing shows, is to put on all of **Arthur Pearson's** attractions this season, prior to sailing for England again in the late Fall, to produce several shows for **Grossmith** and **Laurilard,** with whom he has contracts.

Reilly and **Tompkins,** signed with **Jean Bedini's** "Peek-a-Boo" for next season, are playing a few weeks in vaudeville.

Spencer Charters has been signed for a part in the new **George M. Cohan** piece, "The Meanest Man in the World."

Jay Gould, who recently ended his vaudeville engagements, has been signed for the new "Hitchy Koo" production.

"Happy" Benway, who, for the past two seasons, has been principal comedian with the "Honey Boys," has re-signed for two years.

Moe Schenk and **Abe Friedman,** of the Loew office, left this week for their vacations.

Abe Feinberg, Moe Schenck and **Bob O'Donnell** took their first aero trip with **Lieutenant Lockwood** last week.

Snell and **Vernon, Jean Germaine,** and the Imperial Quintette, have all been booked for forty weeks on the Loew time, and have started their tours, booked by **Abe Feinberg.**

Amoros and **Jeanette** sailed this week for Europe to play several months' engagements.

Lea Herrick has staged a new revue in the Marlborough Hotel grill.

Alexis Kosloff has been engaged by **Comstock** and **Gest** to create several dance numbers incidental to the action of the new **Frederic** and **Fanny Hatton** comedy, "The Checkerboard," which opens in Washington August 2.

Erno Rapee, musical director for "Lassie," at the Nora Bayes Theatre, is at work on a technical book concerning the art of directing orchestras.

Meyers and **McNise,** a sister act, has been booked by **Ike Weber** for "Tid Bits."

Aaron J. Jones has gone to French Lick Springs where he will remain a week.

Otto Little, formerly auditor of White City Amusement Park, Chicago, is now studio manager for **W. H. Clune** at Hollywood, California.

J. G. Burch, manager of McVicker's Theatre, Chicago, is celebrating three events this week; his fifty-first birthday, his twenty-sixth wedding anniversary, and the final payment on a bungalow.

Harden Clark has returned to Chicago from a trip to Panama.

William Ely, manager of the Portland Hippodrome, is spending his vacation in San Francisco.

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THEATRICAL SPORTS

LONG-HAIRED PLAYERS LOSE

The "House of David Band" ball team, suffered defeat at the hands of Heinie Zimmerman's Bronx Giants, last week.

Following is the score by innings:—

	1	2	3	4	5	6	7	8	9	R.	H.	E.
House of David Band...	0	0	2	0	1	0	0	0	1	4	9	3
Bronx Giants...	0	0	1	0	0	1	2	1	x	5	7	1

Batteries — Talley and Falkenstein; Schwartz and Gill.

N. V. A.'S BEAT STAGE HANDS

The N. V. A. ball team defeated the I. A. T. S. E. team, July 13, at Prospect Park, by a score of twenty-one to three. Shepard held the stage hands to five hits and struck out fourteen men. The score in detail follows:—

N. V. A.

	AB.	R.	H.	E.
Regal, l.f.	5	2	2	0
Schenk, 1b.	5	1	1	0
Armstrong, 3b.	4	4	3	0
Packard, c.f.	5	4	4	0
Markey, 2b.	3	0	1	1
Van, c.	4	2	1	1
Herndon, r.f.	4	2	3	0
Macy, s.s.	3	3	3	2
Shepard, p.	3	3	4	0
Totals	38	21	22	4

I. A. E. S. A. Local No. 4.

	AB.	R.	H.	E.
Bockman, l.f.	5	1	2	0
Johnson, 3b	4	0	0	1
Trainor, s.s., p.	2	0	0	1
Malone, c.f., p.	3	0	1	0
Waldron, 1b.	4	0	1	1
Loomis, 2b.	4	0	0	0
Garbus, r.f.	3	1	0	0
McHugh, c.	4	1	1	2
Mills, p. s.s., c.f.	3	0	0	1
Totals	32	3	5	6

Score by innings:

I. A. E. S. A..	0	0	0	0	3	0	0	0	0	0—3
N. V. A.....	2	6	0	1	1	2	9	0	x	—21

The N. V. A. won the second consecutive game last week from the I. A. T. S. E. Local No. 4, by a score of 25 to 5. Schenk held the stage hands to six hits and struck out 12 men in eight innings. The line-up and score by innings follows:—

N. V. A.

	AB.	R.	H.	E.
Macy, c.f., 3b., p.	7	3	2	1
Schenk, p., 3b.	5	5	4	0
Armstrong, 3b.	4	3	4	0
Coffee, c.f.	3	1	1	0
Herndon, 1b.	5	1	3	0
Markey, 2b.	6	2	2	2
Van, c.	6	3	3	0
Grill, s.s.	6	2	3	2
Gobreeth, r.f.	6	3	3	0
George, l.f.	3	2	1	0
Totals	51	25	26	5

I. A. E. S. E.

	AB.	R.	H.	E.
Mortier, 3b.	5	1	1	0
Reisley 1b.	5	1	2	2
Smith, s.s.	4	1	1	2
Malone, c.f., p.	4	2	2	0
Scott 2b.	4	0	0	2
Starpatio, l.f.	3	0	0	0
Garbus, r.f.	4	0	0	0
Johnson, c.	4	0	0	0
Trainor, p.	3	1	0	1
Totals	36	6	6	7

Score by innings:

Stage Hands..	4	1	0	0	0	0	0	1	0	—6
N. V. A.	2	5	6	0	1	0	7	4	x	—25

Umpires—Stone and Nelson. Scorekeeper —Al Grossman.

DEATHS

EUGENE J. ALBERT, violinmaker and head of the "House of Albert," Philadelphia, established by his father more than fifty years ago, died at his home in that city last Saturday after a prolonged illness.

WILLIAM HARRINGTON, dramatic coach, died last week from neuritis, from which he had been suffering for a long time. He was thirty-eight years of age, is survived by his father, sister and two brothers.

FREDERICK BRENNAN, who died a week ago Sunday, was laid to rest in the Actors' Fund of America Plot in Evergreens Cemetery. He retired four years ago, having been an actor since he was fourteen years old. His wife, known to the profession as Crette Alretus, and a guest of the Actors' Fund Home in Staten Island, survives him.

WILLIAM BELLSCHMIDT, a trombone player with the Chicago Symphony Orchestra, dropped dead at Ravina Park, Chicago, last week, just before the presentation of the opera "Faust." He played at the afternoon concert, although suffering from a slight heart attack.

NERA ROSE, eighty years of age and well known as a player in stock many years ago, died July 16 at Bellevue Hospital. She played the part of the hag, Frochard, in "The Two Orphans," and made her last appearance on the stage about five years ago as a member of Hopkins' Stock Company, in Memphis, Tenn. She had also played in companies with Lillian Russell, Jefferson de Angelis, Della Fox and others. Off the stage she was known as Mrs. Zella Marion, widow.

JAMES H. J. SCULLION, better known to the profession as "Jimmy" Scullion, died last Wednesday of heart disease at his residence, 301 West Twenty-second street, at the age of sixty-five. He entered the employ of Lester Wallick in 1878 as messenger boy and remained with him for many years. He was treasurer of the old Star Theatre, then treasurer and later stage manager of Wallick's Theatre, retiring from active work when the latter theatre was demolished.

GARRETT HARRISON, thirty years old, died at Bellevue Hospital last Wednesday, from an overdose of veronal, which he had taken to induce sleep.

Harrison had been playing with "The Man Hunt," a William B. Friedlander act, for one week, at the Bushwick Theatre, Brooklyn. He had served overseas and, as the result of being wounded and gassed, often suffered sick spells. A week ago Tuesday a friend called to see him at his apartment in the Joyce Hotel and found him suffering from an overdose of veronal. He was rushed to Bellevue Hospital where all efforts to counteract the effect of the poison failed. His home was in Michigan and he had been in the profession for several years.

BAPTISTE GOLDHETTE, well known in the theatrical world as a member of "Baptiste and Franconi," died in the Columbus Extension Hospital, Chicago, of heart trouble, last week.

JOHN READ, considered the last of the old-time music hall "Chairmen," has just died in London at the age of eighty-five. In addition to his table "rapping" and singing duties, he won great popularity by songs which he wrote, among them being "Down By the Old Mill Stream" and "Grandmother's Old Arm Chair." These songs and many others found their way into several pantomimes and burlesques of the period.

GEORGE CAIRNS, of Decatur, Ill, one of the seven Cairns Brothers, died in Chicago, July 4, of heart disease. He had not been with the Cairn Brothers show this Summer.

Cairns was born in Brighton, Ill., in 1878 and at the time of his death he was visiting his father-in-law in Chicago. He is survived by his wife, mother and six brothers, Herbert, Walter, Roy, Harry, Warren and Roland.

MICHAEL JUDGE, vaudeville actor, died last week at his home in West Fifty-seventh street, after a brief illness. He was born in New York city thirty-eight years ago and went on the stage at the age of twelve years. He appeared in comedy skits for the last ten years. His widow, Cherry Judge, is a dancer at the Hippodrome. Four children also survive him.

WILLIAM H. KIEFER, forty-eight, Postmaster at Washington and widely known composer of band and orchestra music, died in that city last Thursday of heart disease.

LETTER LIST

LADIES

Andrews, Edna V.
Brown, Corinne A.
Crawford, Beatrice
Catlin, Margie
Clarke, Hasel
Erwood, Ruby
Eddy Sisters 3 (Pkg)
Fitzgerald, Cissy
Gates, Ruth
Gillespie, Flo
Glass, Mrs. Geo. A.
Greene, Florence
Howland, Vivian
Hastings, Ruth
Kelly, Alice
Pointer, Mrs. Florence
Rowan, Mabel
St. Claire, Julia
Smith, Miss I.
Terry, Janet
Truesdale, Alice
Taft, Lispa B.
Winning, Miss B.

GENTS.

Bond, Al
Brunnette, Harry J.
Beard, Billy
Burke, Wally
Bertrand, Frank
Burt, Castle D.
Clarke, Jos.
Clarke, Ernest H.
Clarke, Billy
Cunningham, J. L.
Dixie, Raymond
Denton, Lawrence
Farnum, Ted
Hendrix, Bob
Hamadi, Abdallah Ben
Hotchkiss, Edward S.
Hedge, John
King, John H.
La Marr, Harry
Ott, Geo. W.
Post, O. J., Gene
Page, Leuromer
Prior, Ernie
Paul, Frank
Quinn, John W.
Rhyde, Thomas
Rochon, F. L.
Rollins, Eric
Slater, Jack
Wood, Georgie
Young, Harry

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